

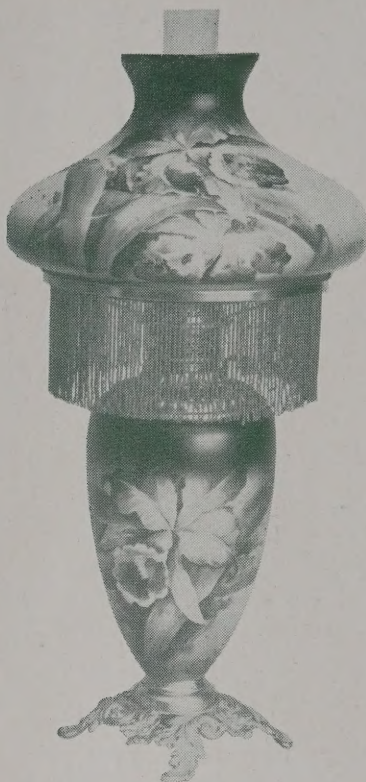
POTTERY & GLASS



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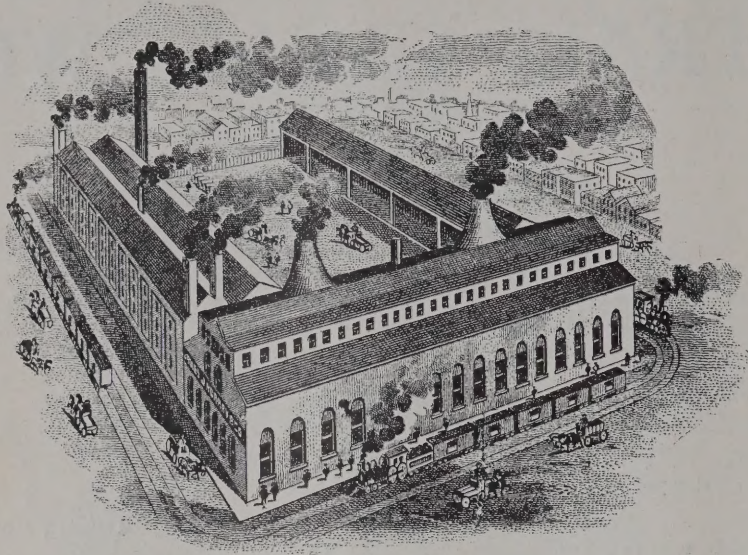
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THE above shows the glass factory of James J. Murray & Co., of Philadelphia, which, until recently, has been a real money maker. For the past three months the plant has been idle through a series of circumstances brought about by the death of one of the firm.

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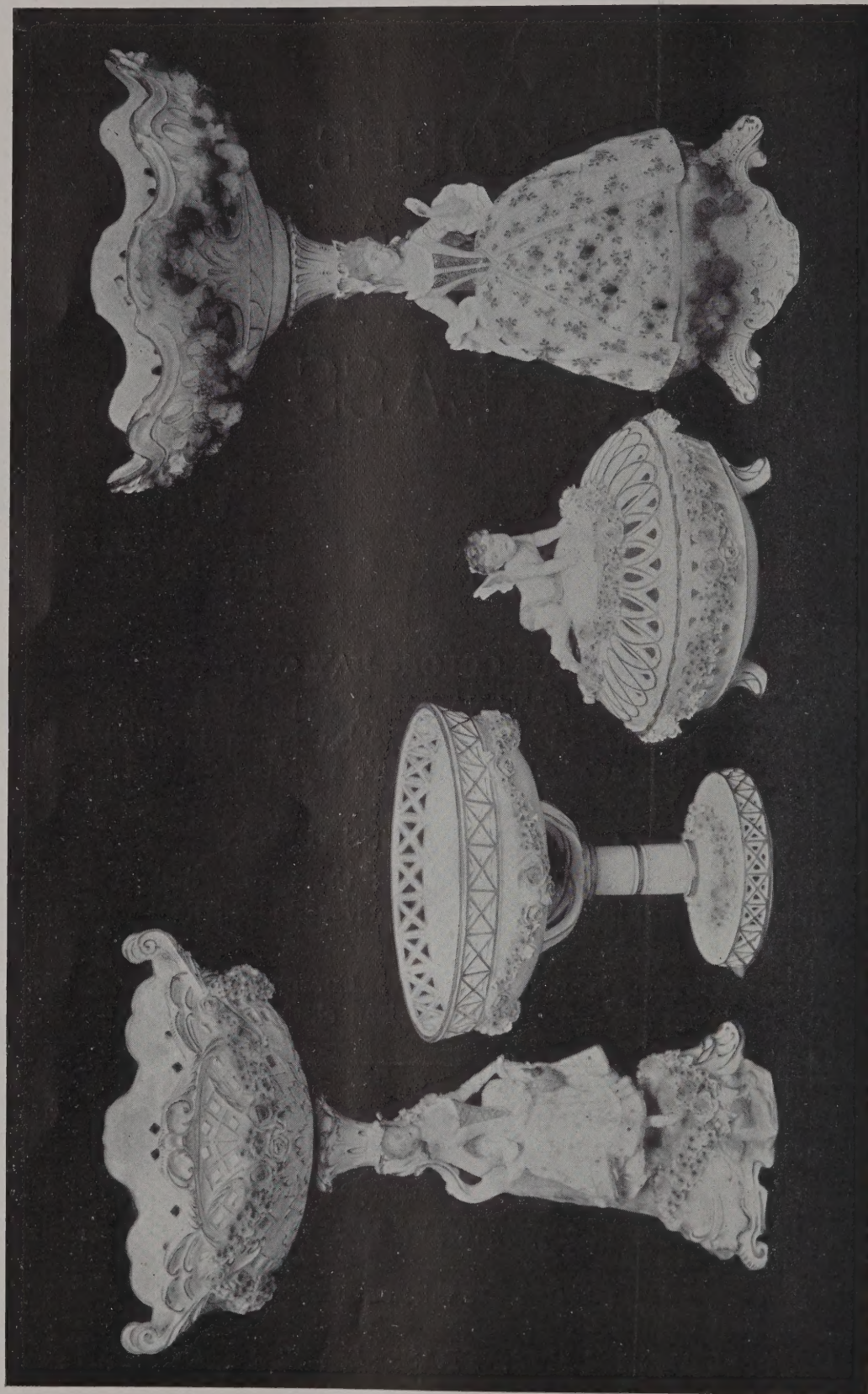
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Some pieces of art china from the showrooms of Herman C. Kupper, New York

POTTERY & GLASS

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The Making of Cut Glass

AN INTELLIGENT DISCUSSION OF THE PROCESSES USED IN MAKING CUT GLASS THAT IS DOUBLY INTERESTING, BECAUSE SHORN OF TECHNICALITIES

CUT glass has charms for us all. Probably because it is intrinsically beautiful, probably because it has an esthetic splendor that is not present in many materials outside of the precious stones, probably because it is looked upon as the acme of refinement in table wares, excepting silver of course, to which it is often held equal. Probably, too, cut glass is held in high esteem, because of the known amount of mechanical handwork and artistic judgment that enters into its production. But still the fact remains, cut glass is an attraction—and a great one too.

In spite of the frequent use and association with cut glass, however, there are many who do not know the various interesting steps through which it passes before it is considered perfect and ready to grace the festive board and banquet table. The basis of all cut glass is the so-called blank. There is a saying, frequently heard in the trade, that there is no such thing as a perfect blank—this is only half true. There is no difficulty in turning out commercially perfect blanks for small and medium-sized ware. When it comes to extra large pieces it may be more difficult to secure perfect blanks, but even here there is no lack of as near perfect blanks as are required for normally high-class work. Within recent years a craze to load down cut glass with too much design has made itself felt, and in many instances the over-abundance of design is really due to blemishes and faults in the blanks, which it is sought to hide by cutting. And again, but little care has to be taken in the selection of blanks, for why be over-careful and exacting in this respect, when not an iota of the surface of the blank can be seen after the finishing of the piece? But the frequently-met-with comment that these over-elaborate designs were solely due to the general prevalence of faulty blanks is hardly warranted—undoubtedly there has been a certain demand, too, for “showy” pieces. A reaction has already set in and the tendency is now toward more simple designs. This is, in a

large measure, due to a desire to differentiate the genuine from the cut pressed ware, where a complete covering of the surface with designs is absolutely necessary in order to hide the pressing. So the cut glass makers are getting away from these ornate styles, and are showing patterns which reveal large parts of the blank in all its intrinsic beauty. These pieces give the lie to the assertion that there is no such thing as a perfect blank.

It is not sufficient for a blank to possess the qualities which are exacted of good glass in general, *i. e.*, transparency, solidity and brilliancy. Glass for cutting must be so constituted as to yield the highest possible amount of refraction. While blanks, for larger pieces especially, are most carefully selected, with a view to evenness and brilliancy of the surface, it is impossible to detect small fissures in the tissue of the glass, and these reveal themselves only after the rougher has put the blank to the wheel. Such flaws frequently necessitate the changing of a design, and many cutters have become especially skilled in detecting such blemishes and correcting them at the least possible risk of breakage, and with the least possible change of design.

Up to 1625, when glass was made with wood, cutting was entirely out of the question, and from 1680 to 1800 the exclusive method of decorating was engraving, because the glass produced in those days was unfit to undergo the cutting process.

In the early part of the last century, and for many years afterward, sand for the making of glass in the United States was furnished from the shores of the Morris River, in New Jersey, and this, with lead from Illinois, was oxidized at home and then boiled with pearl ashes, which combination yielded the glass mass. Later, sand was imported from Fontainebleau, France, until the discovery of the Berkshire mines, which, until a few years ago, yielded the purest form of silica known. In the United States the first flint glass for cutting was made at Pittsburg, where it was also

cut after a number of Germans had made a failure of experiments in that direction at Frederickstown, Md.

The modern cut glass industry dates from about the year 1850, when there were six cutting shops in Scotland, with about one hundred and fifty frames, doing shade work and table ware. The frame is the apparatus which comprises the complete tools and appurtenances necessary for cutting glass. It is called a frame because back of the upright wheel on which the cutting is done there is a framed extension over which is the hopper that furnishes the cutting food in the form of water and sand, and into which frame falls the surplus sand and glass dust caused by cutting. In England there were at that time twelve cutting shops, with between a hundred and two hundred such frames. Designs were few and but little table ware was turned out. The recording of these historical facts is essential, as they lead up to the development of the American cut glass industry, which, like that of pottery, was first introduced in America by Englishmen.

This brings us to the first stage in the evolution of a piece of cut glass ware—the marking on of the design or pattern. While the design is laid out with geometrical precision so that the artisan subsequently engaged on it may not find himself cramped for space when he gets to the center or to the decorations near the edge, no attempt is made to give more than a bold stroke as an indication of the size and depth of the cut desired. While there are a few establishments in which there are special designers, the prevailing system is that any artisan engaged in the shop who has artistic talent, taste, and originality does the designing. As the industry grew and as the public encouraged it, glass cutters manifested more and more originality, until, in the early '80's, they finally forsook the old time straight lines, and scallops, rosettes, and curved patterns came into vogue. This was only in keeping with the general evolution, for while in the early colonial days glass was largely an article of utility, it had by the time referred to, come to be an article of ornamental display on sideboard and buffet—provided of course its artistic standard sufficed to the more esthetical end.

After the pattern has been marked on, the piece goes to the rougher, who is the most important and most skilled factor in the cutting of glassware. He sits in front of an upright wheel, onto which sand and water are being fed from a hopper suspended above his frame. In the first stages of the industry the glass cutter was rougher, smoother, polisher, finisher, all in one—yes, in many instances, he handled the blank from the annealing oven until it had been transformed into a resplendent ornament. Now each of the operations in a cutting shop has been made a special calling, and each demands special skill. With the change from the cast iron to the wrought iron wheel, and later to the soft steel wheel, specialization has come to be the watchword of the industry,

(Continued on page 22)

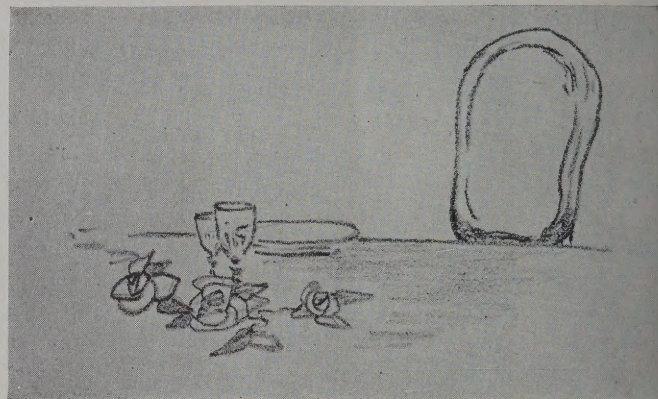
An Ancient Glass Bead

Translucent trinket found in Scotland said to be over 2000 years old

WERE this the tourist season, Americans passing through Glasgow would find a glass trinket of rare interest and charm at a local jeweller's there.

It is a perfect pendant or bead of amber-colored translucent glass, with broad wavy band in light yellow color. The ornament was recently ploughed up on a west of Scotland farm, where it most probably has lain undisturbed for a period of 2,000 years. This goes to show the imperishability of glass, and it is small wonder that a specimen dating from beyond the birth of Christianity should create widespread interest.

The type is rare, and the coloring uncommon; the colorings in similar known specimens being usually blue and white.



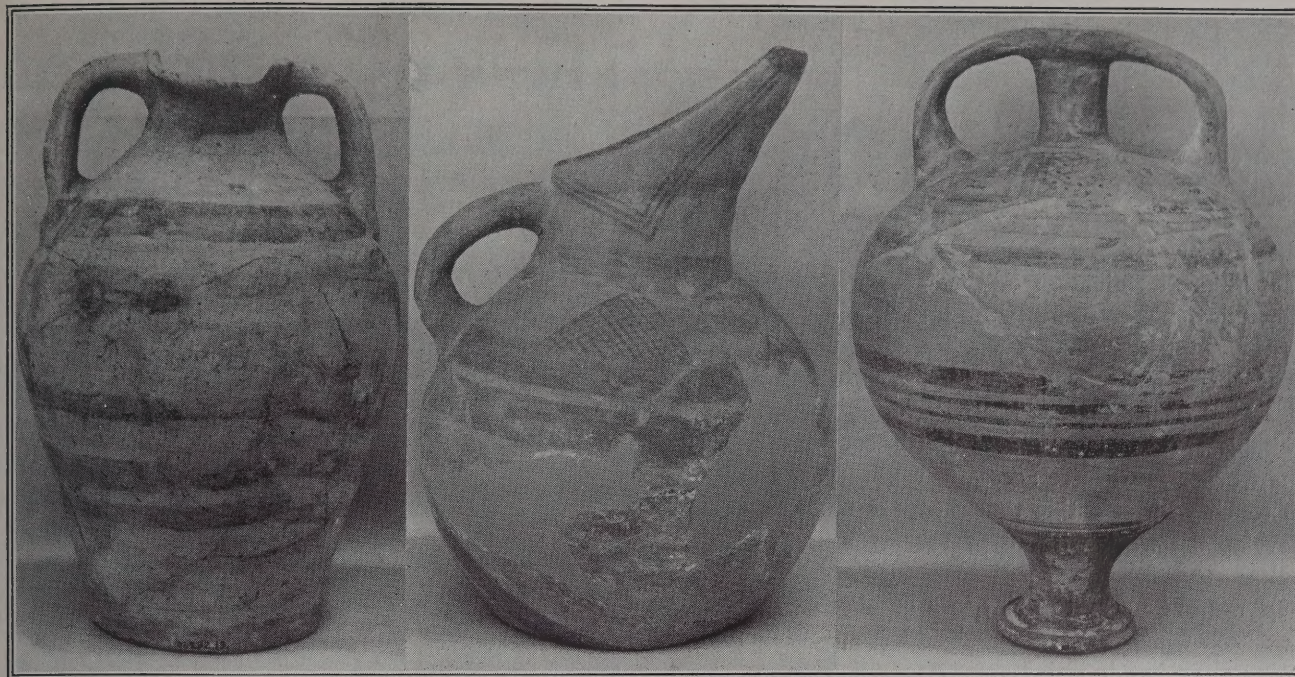
A suggestion for a china and glass display. Run a small table set as if for lunch in your window, have nothing else to detract from it; and then watch the result.

Such ornaments were in favor in Britain long before the advent of the Romans, and during the Roman occupation they were still in use, as excavations at old Roman forts have proved. They were, however, generally of the blue and white order, and in fact at the Scottish Historical Exhibition held at Glasgow, last year, a number of beads of this type were shown.

It is now an undisputed fact that clear glass in varying colors was used in Scotland in the manufacture of articles for personal adornment as far back as the Bronze and early Iron Ages.

The exhibition alluded to was particularly interesting in a rich display of prehistoric glass, some of the pendants belonged to the period of the middle of the second millennium before Christ. In each case the substance was a vitreous slag or paste, in bright greenish blue color, and in shape the ornament resembled a segmented tube, with star of five or more points. Of these ornaments little more than a hundred specimens are known; they are the earliest existing non-metallic art objects relating to Britain.

In no other part of Europe have similar objects been discovered, a proof that British Art and Craft excelled at a period long before the Christian era.



Cretan pottery recently acquired by the Metropolitan Museum of Art of New York

Industrial Fellowships in Ceramic Research

A PLEA FOR THE ESTABLISHMENT OF A FUND FOR THE ADVANCEMENT OF INDIVIDUAL RESEARCH WORK IN THE POTTERY AND GLASS FIELDS

CHARLES F. BINNS.

ONE of the most remarkable developments which has taken place in recent years in the field of industry, is the endowment of research by corporations and business concerns. At one time, and that not so very long ago, it would have seemed the height of absurdity that a railroad company should maintain a chemical laboratory but now not the railroad companies alone but every large establishment relies upon its staff of chemists, electricians and engineers for the facts by which its operations are guided, its supplies purchased and its profits made. Some establishments maintain a research laboratory, that is, a department in which the employes are expected to be producers not of goods but of ideas. Tedious and expensive studies are undertaken in the hope that some new discovery or application of known facts may be forthcoming.

There is probably no better known man in the country than Thomas A. Edison and what has made his name a household word is that he has been a life of continuous research and discovery.

While these facts are true of very many branches of manufacture it must be confessed that in the branch in which we are especially interested, the manufacture of clay wares, nothing whatever, so far as our information goes, has been done. Pottery manufacture is pre-eminently based on science. Not only so but the scientific application of the facts and phenomena of silicate mixtures and high temperature reactions is among the most difficult of the problems of

chemical engineering. Under such conditions the chemical laboratory should be the mainspring of every factory.

If this consummation seems to be out of reach there is one possibility which does not yet appear to have been considered; we refer to the establishment of one or more research fellowships.

There are in the country several well established and successful ceramic schools. In addition to these there is under consideration the prosecution of ceramic work at several of the state universities. There is also a large and important organization of manufacturing potters, the United States Potters' Association.

The time is ripe and the circumstances are favorable for the establishment of fellowships. The association of manufacturers could, without apparent difficulty, select two or more well trained men and maintain them at some approved college for the express purpose of investigating the problems of white ware manufacture. The sum of money involved need not be large. Fellowships are usually endowed at amounts ranging from three hundred to five hundred dollars. This is supposed merely to pay the living expenses of the man selected. The school at which he works will probably consent to furnish the necessary apparatus in exchange for the use of which the appointee is expected to render some assistance in laboratory work or in some form of teaching. The recipient of the fellowship should be a graduate in ceramics and should have given evidence of ability

in investigation. The fellowship is tenable, in most cases, for a single year, though the time is sometimes extended.

In other branches of industry, fellowships have been endowed by private firms, with the understanding that the results of the work are held as the personal property of the contributor for a term of years but to be eventually published. It is also understood that at the termination of the research the holder of the fellowship is to be taken into employment by the firm making the endowment.

It is not possible to enter upon a serious study of this kind in the factory itself. The atmosphere is not suitable. In order to accomplish successful results the worker must have access to a library and must be in touch with scientific thought. He must be free to develop the work without pressure for immediate results.

It would be easy to point to a number of successful concerns which have adopted and are making use of this policy but it is better not to give names.

The expense is not a valid excuse. Experience shows that investigation of this kind repays the outlay many times over. It is well known that pottery manufacturers are jealous of the secrets of their trade but there are many signs that this medieval condition is passing away. The sooner it disappears the better for the industry. Then there is a widespread distrust of science—also a medieval condition—which has been outgrown in all the more progressive lines of manufacture and which will surely vanish in ours. To illustrate, the industry of enameled steel and iron is allied in many ways to the manufacture of clay-ware but, though established recently as compared with pottery, it has far outstripped the older art in the matter of scientific study and the use of modern appliances. The fact is that the manufacturing potter is laboring under the incubus of an ancient tradition. He performs complex and costly chemical operations with only a casual and even unconscious reference to the laws by which they are governed. He worships at the shrine of "experience" because he chooses to neglect all other sources of light.

These faults are not peculiar to the American manufacturer. They are found in the pottery industry all over the world, probably because the art of pottery is founded on very old practice.

No one can deny that there are problems in pottery which are awaiting solution. Some of these are already being studied and more will be undertaken as the opportunity arises, but there is no one in the country, so far as we know, who is giving the major part of his time to such work. The teacher has not the time outside of the class room, the student in the class has not the ability. What is needed is that the successful graduate shall be endowed with sufficient funds to relieve him from personal anxiety and shall be commissioned to probe some of the mysteries of manufacture in the elucidation of which all clay-workers are interested and in which are involved the vital questions of profit and loss.

The Clay Exposition

A few facts concerning the recent Clay Show at Chicago, written especially for this magazine

IF there were any doubt in the minds of conventioners as to the popularity and possibilities of clay in the economy of modern civilization, it must have been dissipated by a visit to the Chicago Coliseum on March 7. While the Exposition was nominally one of clay products in general, it was practically confined to structural wares and sanitary engineering. It is to be regretted that the manufacturers of pottery did not take part though it may be wondered how space could have been found for anything like a representative display of their wares. To those who are interested in the development of brick and terra cotta as structural materials the Exposition was a revelation.

Many individual manufacturers made special installations. The terra cotta of the American Terra Cotta Company who are also the manufacturers of Teco pottery was quite notable. At one end of the large hall they had erected a fountain in polychrome terra cotta which was flanked on either side by a wooden pergola containing panels illustrating the life of Lincoln. These were replicas of panels used in the recently finished Lincoln memorial building at the State University at Champaign.

The North Western Terra Cotta Company also made an excellent display, a curious *tour-de-force* being a chain cable made of links of burned clay. A number of panels illustrating the styles of finish used in different buildings in Chicago lined one side of the court and the opposite wall bore glazed panels illustrating in low relief the process of terra cotta manufacture.

In brick the characteristic feature was the rough faced brick which has made for itself a distinctive place in modern design. These bricks were of all textures from the velvet surface produced by using a clay of fine grain to the bold, almost rocky structure of the coarse grained, stony clays. The colors varied from deep purple tones to light grays and buffs.

The Chicago Brick Association occupied an extensive aisle which was lined with panels of brick. Here members of the Chicago Clay Club, an organization formed for the occasion, entertained visitors and displayed their wares.

Hard by was the exhibit of members of the Paving Brick Association. Models of paved streets, full size and in miniature, filled the space and here one could learn all about cushions and fillers and expansion joints.

The Exposition was evidently planned with consummate skill and carried out with indomitable energy. It showed what could be done when these forces got together and it is to be hoped that pottery manufacturers will in the near future profit by the suggestion.

Getting and Keeping Business By Means of the Letter

D ID you ever think of getting business from the "particular people" in your town by letter? Of course, this is only an oratorical question, for we feel quite sure you have tried the "letter game" time and oft.

But did you ever go at it in the right way; did you do it persistently, thoughtfully, opportunely; did you do it, in short, in such a manner that you got results?

That is what we really should have asked you at first: Did you get results?

In the retail field, and especially that part of the retail field concerned with supplying pottery and glass for the modern home, good business can be gotten by letters—if it is gone after rightly.

If you don't get customers by letters, if you haven't been able to get customers by letters, the entire fault is up to you—and the letters.

The wholesalers get business by letter, and their's is a hard row to hoe. They have to overcome the prejudices of a dealer and alter his past habits of buying, for when they sell to a man they sell him not because he personally likes the goods, not because he thinks they are handsomer, better made, or because they have more merits than any other similar goods on the market, but because he thinks they are the very goods that his particular class of customers will buy. The dealer gets goods from the wholesaler not to ornament his store or for his own personal use, but to sell.

The consumer buys goods from the retailer, on the other hand, for personal motives of utility and ornamentation. And it is therefore, easier to sell him.

But the wholesaler does sell goods through letter solicitation, and our contention and conclusion, therefore, is that the retailer can sell by letter also, for his proposition is easier.

But you've got to "tackle" the proposition knowingly.

HOW WANAMAKER DOES IT.

John Wanamaker mails out hundreds of little perforated stickers which he promises to furnish

charge customers in books with their name and address printed on each sticker, as a convenience in having goods delivered. He doesn't talk about any special goods, doesn't mention any particular sale, doesn't speak of the house at all. Yet the letter brings in business.

Why?

Because it plays upon the vanity of the customer to have a charge account and to own a book of perforated name and address stickers.

GIMBEL BROTHERS ALSO SUCCESSFUL

Gimbel Brothers send out thousands of letters to "approved people," stating explicitly the advantages they offer with a charge account. That's all they speak of, the charge account. Yet their letter brings in business.

Why?

For exactly the same reason that the Wanamaker letter brought business; because it works upon the vanity of the customer.

THE PLAN OF A WESTERN FIRM

A large department store out West had a severe fire which damaged part of their stock. They wanted to get rid of the fire-damaged goods, but they didn't want to advertise it in the regular blatant "Great Fire Sale" way. So they sent out letters to people whom they knew had bought at their store some time in the past. The letters were carefully worded and started



Some novel pieces produced by the Shawsheen Pottery

like this: "You are invited to attend a private sale of the stock of our ——— which was damaged by fire on the night of December ———." On the day of the sale the store was crowded and "it was found necessary to put up a fence on the stairway leading to that department where the sale was held, and let the women in and out by groups." This letter brought great business quickly. Why?

Because again the keynote of the appeal was vanity! You are invited—you are chosen above your neighbors to attend this clandestine sale which is open to holders of the special invitations only—that did the trick.

And so we might cite cases without number, but our trouble would be all in vain unless you profited, and you can profit from three examples as well as from a dozen.

When you seek business by letter remember: You must have something particular to say, you must put yourself in the place of the customer before you say it, and you must live up to what you say after you've said it.

You don't have to have a fire before you have something particular to say; we don't mean that nor do you have to inaugurate a system of name and address stickers, or open a credit department, but you must have something in your stock or an innovation in your policy that will be of especial interest to your prospective customers. The mere receipt of a consignment of goods from Europe is of no interest unless there's a war with Europe and the receipt of the goods from that country means a wonderful *coup d'état* for the firm getting them. But if the consignment contains some cut glass or pottery such as every one is calling for, or which are bound to come into popularity for some reason or other, then you have something of interest and you should profit by it at once.

Before you write a word of your letter put yourself in the place of your customer and imagine what fact or feature of the goods would interest you most. Have they any special significance, are they suited for all purposes or is their use limited, do they always look new, or is their ageing a merit, do they add dignity and are they ornamental. Ten out of every twelve soliciting letters that go through the mails are worthless because they have the wrong point of view, they talk from the viewpoint of the sender and not from the viewpoint of the receiver. And that's bad business.

Of course, you know that when you make a statement in your letters you've got to live up to it. We say you *know* this, but how many put the knowledge into practice?

When the big department stores send out a letter to their customers they paste a copy of it on their notice board with this remark: "The following letter has been sent to our furniture and upholstery customers, read it so you will know what is expected of you when a customer enters."

It is one thing to lead a horse to water and another thing to make it drink; when a letter leads a customer to your store, see that you help give him every opportunity to buy.

Ceramic Society Meeting

A brief account of the fourteenth annual meeting of the society which was recently held in Chicago

THE fourteenth annual meeting of the American Ceramic Society was held at the Auditorium Hotel, Chicago, from March 4 to 7, and in its successful consummation there is abundant proof of the widespread interest in a deeper study of ceramic problems. The program contained some sixty-seven numbers, to which were added several extra contributions, and the discussions were unusually varied. In addition to work bearing directly upon the manufacture of pottery and brick, there were several interesting papers upon subjects of more or less geological character, a number bearing upon terra-cotta, many studies of the behavior of clays, normal and abnormal, and no less than seven contributions relating to the manufacture of enameled iron and steel.

Any one attending the sessions must have been struck by the diversity of the interests involved. The universities and schools were well represented but a goodly number of practical men followed the discussions with close attention.

Among the points of especial interest to pottery manufacturers was a report of work by the senior class in the department of ceramic engineering in Ohio State University. This was explained by Prof. Purdy, who had directed the experiments, under the title "The Uselessness of the Rational Analysis as a Means of Controlling Glaze-fit." This method of analysis was originated by Seger and consists of separating a clay into supposedly mineral components. The study consisted of preparing pottery bodies of the same composition, using a number of different clays and then testing their behavior when glazed. The authors claimed to show that while the clays acted differently these differences could not be traced to the differences in composition. This view is not entirely new but the evidence was of a broader character than has heretofore been marshalled. The matter was earnestly discussed and it is quite likely that further evidence will be brought forward before long. The importance of the subject lies in the fact that if Prof. Purdy is right, analysis is of little or no service in this connection and there is no method of securing the fitting of a glaze but to try and try again.

Some of the most interesting papers were those relating to color production. Mr. A. R. Henbach, of the school at Alfred, N. Y., contributed a note on "The Influence of Lime Compounds on Light Green Chromium Stains." The immediate question was whether calcium chloride could be dispensed with. This is an unpleasant salt to use because of its property of absorbing water, and Mr. Henbach showed that it was not a necessary ingredient. He proved, moreover, that the light, so-called Victoria

(Continued on page 33.)

Advertising—Your Best Salesman

WHAT is advertising?

We ask this question not for information, because we know, but to introduce the subject to your attention. (We say we know what advertising is but many times when we pick up a newspaper and look at the abortive attempts and inexcusable examples contained therein we wonder if we do.)

Now, here is a frank question: What do you advertise for? Think well before you answer. What do you spend your good money for; what do you spend your valuable time writing copy for?

Obviously for one thing, and one thing only. To get business.

ADVERTISING DOESN'T SHOW THE RESULTS IT SHOULD

Now, let us ask you another question. If you spend your time and your money to get business, why in the name of all that is rational don't you work and plan to get the results from both of these expenses that you ought to get?—and that you would demand if your time and money were spent for anything else.

NO, you don't. (You'll pardon us for contradicting you.) You only think you get the results you should; or, believing that advertising in your particular field is a dead loss, utterly valueless, you don't feel disappointed when no results come. Either or both ways you're wrong; and the sooner you "get right" the better.

CARE IN BUYING; WHY NOT IN SELLING.

Here's a little proposition. If you pay a personal visit to the cut glass, pottery, or lamp markets and very carefully select the goods you want and pay what you think a fair price for them, do you hope to get more for the time and money you spend in the market than if you stay at home and select your stock from the limited samples of one or two salesmen? Do you hope to gain anything from choosing goods from many lines under the most favorable conditions, and do you hope to benefit by the better price you may feel warranted in paying for better goods? If you don't, you are going to cut out your journeys to the market and save money by staying at home. These trips are a business proposition and as such must show a profit, otherwise they are not wanted.

Now, then, if you are willing to exercise such good care in the *buying* of your stock isn't it quite logical to devote a little extra thought and attention to the *selling* of the goods after you have bought them?

But advertising isn't selling? No, ninety per cent. of it isn't; but it ought to be.

MAKING IT PAY

One of the largest department stores in New York City, with an unfavorable location, much below the recognized shopping district of the town, spends millions of dollars annually just to overcome the weakness of this location and bring customers to their store. Their place is constantly crowded and they do an enormous business. If it wasn't for advertising, they admit, their volume of sales would rapidly decrease and their custom fall off.

Does advertising actually sell goods? Well, rather.

There are several large retail establishments in the East and Middle West that contract for liberal space in their local papers. They frequently advertise many small articles and assign to each a special number with this remark: Don't order these goods by name; make a list of what you want, using numbers only. At such times these houses do a big business, and it is no uncommon sight to see lines of people passing in slips of papers containing the *numbers* of the articles they want. It is obvious that these numbers were obtained only from the newspapers, and no where else.

Does advertising sell goods?

The fact is advertising not only sells goods, it constantly strengthens the foundation, and, if properly conducted, the reputation of the store; it increases the prestige of an establishment; it widens the circle of customers, and creates a personality in business which often-times can be secured in no other way.

Advertising is a game of brains; it is big, powerful, potent, far-reaching in its effects, and patent in its results. It cannot be taken up as a pastime—it is business and not pleasure. It is a giant in possibilities, and a strength in trouble. Advertising is a power, but like all other powers it must be mastered, for its strength in working against is often as great as its strength when working for.

Auburn, Ind.—The Commercial Club are working to bring the Central Cut Glass Company, now located at Walkerton, to this city and at a recent meeting of the club and the glass company directors the proposition was thoroughly discussed. It is expected that the change will be made in the near future.



Among the Potteries

EAST LIVERPOOL, O.—Considerable interest is being taken in the coming sale of the Brunt Pottery Company plant, scheduled for April 16. Founded by one of the pioneer pottery manufacturers of the United States, there is an excellent chance of securing one of the oldest and best known potteries at a reasonable price.

Trenton, N. J.—The three-kiln plant of the Fidelity Pottery Company has been placed on the market by its present owner, Charles H. Baker. The plant has full equipment for the manufacture of earthenware and the buildings contain over 30,000 square feet of working space.

Richmond, Cal.—The Pacific Porcelain ware plant has completed its new additions and also several new kilns. The factory is now four stories in height and covers considerable ground.

Glendale, Cal.—The Los Angeles China Company contemplate locating a branch factory at Glendale for the manufacture of high-grade chinaware. About 300 workmen will find employment at the new plant.

Alhambra, Cal.—The local Board of Trade is engaged in finding a site for the proposed location of a china plant to be erected at a cost of \$150,000 in the near future. Two hundred skilled workmen will be employed at the new plant. The company, which is composed of several European experts, will manufacture a fine grade of china, and it is said that they have found in Southern Nevada a deposit of clay which will meet their requirements in every way.

Sebring, O.—This city is to have a namesake in the south if the plans of George Sebring, formerly owner of the Oliver China Company, do not miscarry. Mr. Sebring has purchased a 7,000-acre tract of land in Florida and plans a new town on the site, a railroad station will be constructed and the town connected with the road in the near future. The ground is said to be situated in the heart of the orange and truck farming district of the state.

Zanesville, O.—The Brush-McCoy Pottery Company have just completed another thirty-foot kiln at their plant No. 2 in Roseville. They expect to have their new lines ready to be placed on the market in the near future.

East Liverpool, O.—Through the efforts of the local Board of Trade, another industry will be added to this city. The Pittsburgh Tile & Manufacturing

Company will shortly commence the work of erecting a large plant here. E. P. Lippincott, of Pittsburgh, is president of the concern.

Galesburg, Ill.—The Silumnite Pottery Company recently started operations by opening up the company's deposit found on a farm at Rushville. They will manufacture a full line of art pottery, such as jardinières, vases, smoking sets, etc.

Wilmington, Del.—A certificate of amendment was recently issued to the Carlisle China Clay Products Company of Pennsylvania, increasing its capital stock from \$350,000 to \$400,000. All of the incorporators are from Chestnut Hill, Pa.

Minerva, O.—On account of increasing business it is said that the Owen China Company will shortly increase the capacity of their plant by the erection of two additional kilns. At the last meeting of this company a dividend of eight per cent. was declared, showing the business is in a prosperous condition.

Vanuesville, O.—Recent improvements at the large plant of the Peters-Reed Pottery Co. are a new warehouse and a concrete floor constructed throughout the clay working departments.

Wickboro, a.—The closing of the Charles Howell Cook pottery at this place is said to have cost the town an annual payroll of over \$120,000. It is reported that the Cook pottery will be placed in operation again and that new money and interests will be in charge.

East Liverpool, O.—Pottery manufacturers having plants in the Ohio valley and not operating an individual well system, have been compelled to use filtered water in their decorating departments, during the past month on account of the extremely muddy condition of the Ohio River water. So much mud gathers in the water, the managers assert, that it is exceedingly hard to obtain good results on decorated ware while it is going through the decorating kilns.

Ohio Potters Out for Taft

POTTERS in the Ohio pottery districts are out for William Howard Taft's re-election and have so declared themselves because they know how he stands on the tariff question. The domestic pottery manufacturers and workers are all protective tariff stand patters. They remember the Cleveland administration and the reduction of wages that followed the passage of the Wilson tariff bill.

Losing Money With Your Eyes Open

A DISCUSSION OF THE "LEAK IN THE CASH DRAWER," WHAT SOME RETAILERS THOUGHT OF IT AND WHY MANY OF THEM WERE WRONG

THE article on mistaken methods in figuring profits which we published in our last issue under the title of "The Leak in the Cash Drawer," was a revelation to us. We, of course, knew that many merchants were pursuing the entirely erroneous policy of figuring their gains on the cost price of their goods instead of on the selling price, but we did not for a moment suspect that the practice was so widespread.

Two days after the magazine was in the mail letters began to pour in to us. Some said they agreed with our method of figuring; had been working on the same plan all their life, and felt, in short, that the entire matter was so self-evident that it needed no discussion. Others disagreed with us emphatically and attempted to prove the fallacy of our whole argument.

If space permitted we would be only too glad to publish the entire batch of letters, for we are sure that they would prove of great interest. We have selected several of the best replies which state succinctly what most of the writers seemed to have in mind.

A FATAL MISTAKE.

GENTLEMEN: Your controversy on selling profits has been read in your POTTERY AND GLASS of March with much interest.

I would like to know why you subtract and then add to, because the expense in the way of freight and drayage is just as much the cost of your article as the \$1.00 you paid for it. Now, the way I have always been taught to find out the percentage is this: Take your own proposition, your

selling price	\$1.47
cost	1.22
	.25

There is no question but what you have made 25c. on your transaction. Now what part or per cent. of 1.22 is 25 cents. This is the way I have always been taught: divide the cost in the profit and reduce to decimal, thus: $.25 \div \$1.22 = 20\frac{1}{2}\%$.

Now .25 on \$1.22, do you contend you have not made but 10% on an investment of \$1.22. It looks to me as $\$1.47 \div \$1.22 = 12$ per cent. on your gross sales.

Now 25c. is surely more than 10% on \$1.22, or at least this is what you are contending for.

Another one, you buy an article for \$3.00 and sell it for \$4.00, have you not made 33 1/3% on the cost of your goods and is it not a fact you have made 25% on gross sales.

I am writing for information, if you are right it begins to look as though my education has been sadly neglected with the many merchants I have been under. I can't understand the proper solution and I want to get right.

This man's figuring is all right arithmetically, but he made the fatal mistake of assuming that the cost of doing business is figured on the cost price. This is entirely erroneous; the cost of doing business is always figure on *gross sales* or in individual cases on the *selling price* of each article. He has no right to assume, therefore, in this example that 22 per cent. of \$1.00, the cost price, is the merchant's cost of doing business; 22 per cent. of \$1.47, the selling price, or the gross sales in this particular transaction, is the actual cost of doing business. This gentleman also wants to know if you buy an article for \$3.00 and sell it for \$4.00, if you haven't made 33 1-3 per cent. on the *cost of your goods*. You certainly have; and it is likewise a fact that you

make 25 per cent. on the *gross sale*. If he will read our comments on one of the other articles printed here, he will understand why we choose to figure our profit on the gross sales, or the selling price.—ED.

WHAT IS PROFIT?

GENTLEMEN: Please define for me in a concise manner the word "profit." I enclose a stamped envelope for reply.

This writer evidently thinks that by getting us to define profit we will have to admit that profit is the difference between gross cost and selling price (when the selling price is greater than the gross cost) and *must be figured in terms of the gross cost*. Not so; your cost of doing business is figured on your total sales and we contend that your profit logically must be computed on the same figure. Here is how Webster defines the word *profit*: "the advance in the price of goods sold beyond the cost of purchase. *Net profit* is the gain made by selling goods at an advanced price, or a price beyond what they had cost the seller, and beyond all costs and charges. The *profit* of the farmer and the manufacturer is the gain made by the sale of produce or manufactures, after deducting the value of the labor, materials, rent and all expenses, together with the interest of the capital employed, whether land, machinery, buildings, instruments, or money."—ED.

DOING BUSINESS WITHOUT "FRICTION."

SIR: The problem you have submitted in your March number of POTTERY AND GLASS has aroused considerable interest and discussion in our family.

On the strength of that problem, one member of our family, who has studied the various methods of your problem, contends that on an article which is bought for \$20 and sells for \$30, *not* allowing anything for cost of doing business, the profit is not 50 per cent., but only 33 1/3 per cent. Is he correct?

In other words, he reasons that all profits are based on the *selling* and not on the *cost* price.

Also, he argues that to make a profit of 50 per cent. an article costing \$2 must be sold for \$4.

I would be glad to have your views on the subject of our problem under discussion, and to show in what particular, if any, the principle of our proposition differs from yours.

The trouble with the problem in this writer's mind is that it is theoretical and not practical. Perpetual motion, you know, is quite conceivable on paper, but it has never been attained in practice—there is always the element of friction which cannot be eliminated. If a dealer by a wave of his hand, could come into possession of an article of merchandise, and by another miraculous wave could sell it, then we might sanction the method of figuring profits on the cost price, for the cost price under these conditions would always be a definite known amount. But when the element of running expenses enters into the problem we choose to compute our profits on the selling price. Supposing this writer should buy an article for 20 cents and paid 20 cents to have it delivered at his store, what profit has he made if he finally sells it at 30 cents? If he figures his profit on the cost price he has made 50 per cent.

This is obviously absurd, but it represents a condition that is only too true. Now, on the other hand, if he figures on the selling price his transaction shows a loss of 33 1-3 per cent., which is correct. The above writer also wants to know the selling price of a \$2 article when a profit of 50 per cent. is to be made. Four dollars is the correct selling price, following our method of figuring profits, but, of course, this figure will change when the cost of doing business is considered. In conclusion, we would remark: Always figure your profits on the *selling price*. You figure your cost of doing business on the *selling price*; you figure salesmen's commissions and salaries on the *selling price*; you figure special discounts, to the trade, to ministers, to your help, etc., on the *selling price*; you figure mercantile and other taxes on the *selling price*—then why figure your profits on the cost?—ED.

HE DOES NOT KNOW WHAT CAPITAL INVESTED MEANS.

GENTLEMEN: Your article in the March issue of POTTERY AND GLASS on "The Leak in the Cash Drawer" was most interesting. It was, as the writer stated, almost incredible that such a percentage of retailers, out of the one thousand who sent in replies to the stated question, should have answered incorrectly, but it was to a much greater degree surprising that the writer's own solution should be wrong.

The correct answer to this question is \$1.4102, being as below:

Given the cost \$1.00—that is the capital in the transaction upon which a profit, a net profit of 10% is desired—and the information that the cost of doing business is 22%. In solving the problem we must necessarily start with the original capital as the unit of calculation. The profits in any enterprise are estimated and quoted as a percentage on the capital invested, this is too definite a fact to require argument and therefore to this unit of \$1.00 we must add the desired profit of 10%. We have then for our consideration an amount, \$1.10, which must remain after the expenses of doing business have been deducted; in other words, this amount must be 78% of the total marked selling price.

The statement at the end of the article that the cost price is "a percent. of the selling price" is quite correct, but it is equally true that the profit is not a percentage of the selling price and this has been the basis of calculation in reaching the erroneous solution of \$1.47 as published.

The fallacy of this writer is quite obvious. He is entirely satisfied to make a profit only on one part of his investment; he does not think, it seems, that the large sum of money used in running a business is *capital invested*, and as such should be made to yield a profit. Take a suppositional example: if it costs him \$300,000 to conduct his establishment and he invests one million dollars in merchandise, which represents their actual cost price, he figures a profit only on the one million dollars and does not make a penny on the \$300,000 which, nevertheless, is money that he has invested in his business. This is a most serious mistake and one of the first rocks on which many a retail store goes to pieces. In the March issue of POTTERY AND GLASS we said: Just because your time is given up to your own business, don't think you get it for nothing—pay yourself a salary. In summing up the proposition under discussion, we might make a similar remark: Just because your money is used in *running* your business don't think it shouldn't make a profit.—ED.

NOTE—In the next issue of POTTERY AND GLASS we will continue further the interesting discussion of this Profit Problem, and will state clearly our reasons for figuring profits on the *selling price* instead of the *cost price*. In the meantime we welcome correspondence.

All Over the World

Little notes of interest to the trade picked up from different parts of the globe

GERMAN porcelain manufacturers were especially satisfied with the excellent export trade during 1911. The total sales of porcelain ware of all kinds amounted to 529,652 double centiweights against 470,376 in 1910. This was equal to a value of 5,105,000 marks in 1911, against 4,696,000 for the previous year. The bulk of the export trade refers to table porcelain, of which 322,304 double centiweights were sold to foreign countries, as against 291,171 in 1910. This means a rise in the value from 2,795,000 to 3,044,000 marks, in which sum the United States participated to a greater part than any other country.

According to data recently issued by the director-general of statistics of the Argentina Republic, stone, glassware and pottery to the value of \$32,000,000 was imported into that country during the year of 1911. This was an increase of \$2,200,000 over 1910; glassware and pottery ranking second on the import list.

Exports of china, porcelain and earthenware to the value of 31,961 pounds sterling were exported by Great Britain to the United States during the month of February, 1912. New Zealand was the only country that imported goods to a greater valuation than the United States.

Since the consummation of the Union of South Africa, which includes the Provinces of Cape of Good Hope, Natal, Transvaal and Orange River Colony, no data is available giving the import trade by Provinces, but the following from a preliminary report of the Department of Commerce of the Union indicates the value of imports at the principal ports during 1911: Earthenware and chinaware to the value of \$140,223 entered at Cape Town; \$158,862 at Port Elizabeth; \$84,123 at East London; \$307,870 at Durban; \$43,273 at Lourenco Marquez and \$17,024 at other ports. The lamp ware entered at the same ports during 1911 totaled up to \$233,038.

Some very effective patterns in terra-cotta vases are being brought out by a Bohemian firm. The collection consists of twenty-four vessels of a novel character, beautifully colored, the forms of which are taken from the chalices of the Middle Ages and the glass goblets of the ancients. Another collection consists of twenty six chaped vessels after antique patterns, ornamented like the vases, the inner surface are gilt or silvered. The productions are without exception designed by distinguished Austrian artists and in spite of the excellence of the work the price are exceedingly moderate.

Making Good Use of the Show Window

SOME OF THE WAYS IN WHICH A PROGRESSIVE MERCHANT MAY DÉCORATE HIS WINDOW AND A NUMBER OF SUGGESTED ARRANGEMENTS

OF ALL mediums and phases of general advertising, the show window display must be acknowledged as one of the most direct and promising of results. There have been periods of advertising, even as there have been geological periods and ages of civilization—the period of announcement, the informative period, and the period of the poster—but through them all the element of display has lost none of its importance. Ancient peddlers displayed their goods before the gates of the city, merchandise was shown in booths in the market place at old Bagdad; the commodities of Cheapside were shown on hooks before stalls; Colonial America had its shops, and modern business establishments, whether on the busy street, the East Side ghetto, or the busy metropolitan thoroughfare are incomplete without proper facilities for display attained most satisfactorily through the big plate glass window. The modern show window is a development of each of these older methods and has come to be a merchant's closest affiliation with the purchasing public. The show window is the peep-hole through which the public looks into an establishment and many stand or fall accordingly as the show window attracts or repels customers.

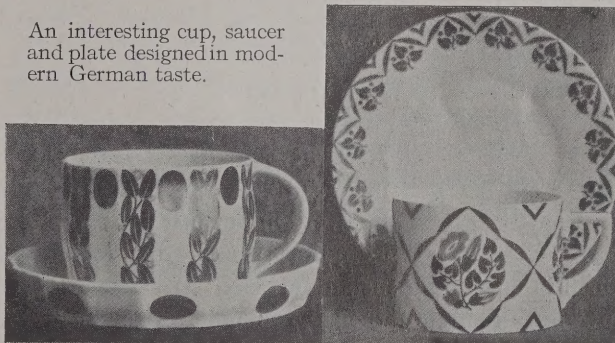
Authorities agree on two general principles of decoration—to plan and design the display before undertaking it, or to build as the work progresses. Many working plans fail because they fail to look as well in practice as on paper. Then, again, it is useless to undertake the decoration of a window without some idea of what is to be done. The best results are frequently brought about by a combination of the two plans—by deciding upon a scheme and by altering it to meet the requirement of the display. In arranging a window, a good background is of first necessity, since it is the setting of the picture to be presented. Many articles, desirable in themselves, need a background to bring them out effectively. Practical decorators devote no little time to the arrangement of backgrounds, often relying entirely upon them to arrest the notice of the passer-by and to bring to his attention the goods themselves. No matter how artistic a window display may be, it loses more than half its attractiveness, if not suitably backed. The background affords relief to the trim and is as necessary as scenery to a stage setting or as the sky to a landscape. Different goods require different backgrounds, as different pictures require different frames.

In selecting goods for the show window, two considerations are of importance. The newest and most up-to-date lines, of which there is a large stock, should be exhibited. The purpose of the window is not to display unsalable goods, but to *sell* goods, and the more attractive the window is made to appear, the more rapidly

will the lines illustrated sell. Naturally, the latest styles are the most interesting. Then, when a window has created the desired impression—a desire for ownership—there must be a sufficient stock to back it. Frequently, however, it is necessary to display old goods in order to move the stock. In this case, in order to interest passers, it is necessary to create prices.

Tie up your window display and newspaper advertising. Both are used for the same purpose, both are intended to bring results. It is certainly undesirable to have a window display made up of freak propositions which have no direct bearing upon that which the merchant is trying to impress upon the public. Prominent advertisers interested in the production or sale of more than one article, believe that the value of an advertisement is depreciated where more than one article is displayed at one time in the same space, since

An interesting cup, saucer and plate designed in modern German taste.



the mind of the observer is not concentrated and, therefore, not so greatly influenced, by the advertisement or window display showing many wares, as by the advertisement or display, picturing and describing but one thing. If much is to be gained through concentration of effort in copy or display, how much more is possible when the united effort of both is concentrated toward a single end. The possible customer—the whole public is made up of possible customers—has perhaps seen a newspaper advertisement of a certain sale. Later, passing the window, he is reminded of what he read and invariably stops. The sale is then half made. Your show window and your ads are your salesmen; they create the consumer's interest and show him what you have to sell.

It is impossible to give here more than a summary treatment of the many considerations, essential to the successful window trimmer. First there must be a general plan, goods must be well selected, displays must bear a close relationship to stock and it should be reinforced by proper newspaper advertising. Then, when background, lighting, color, perspective, symmetry and many other details have been considered, the window may be looked at from the viewpoint of the merchant whose particular goods it is to contain.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated April, 1909.
REG. U. S. PATENT OFFICE

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DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART
METAL AND ALLIED INDUSTRIES

T. A. CAWTHRA *Managing Editor*
PROF. CHARLES F. BINNS *Technical Editor*
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No. 4

THEY OUGHT TO
KNOW—BUT
DO THEY?

AFTER one of our subscribers had read "The Leak in the Cash Drawer" in our last issue, he told us quite frankly that we were foolish in publishing such an article. All business men know how to figure their profits, he said, or they wouldn't be in business.

They ought to know, we replied, but do they?

Judging from the many letters that have reached us, as if to refute the contention of the above subscriber, they don't know. Some of the letters told of easy, short-cuts to correct profit figuring; some evolved fine fanciful theories that a professor of mathematics would have found difficulty in disproving; some figured a profit on only part of their invested capital; and some thought they were quite clear in the matter until they read our article and now they don't know just where they stand. Others assured us that we were wrong in a number of particulars, and only stopped short of calling us names; and we are glad to chronicle the fact that a number admitted they were wrong and asked us to set them right.

But what surprised us most of all was not the general ignorance in figuring profits, but rather the inability of so many people to determine the cost of doing business, to state what capital invested meant, and to see why a profit should be made on fixed charges as well as on the initial cost of their merchandise.

We have answered a few of the letters we received in this issue, and are only sorry that space would not permit of our publishing them all. We would advise our readers going over the ones printed, however, very

carefully, for it may be that they can correct some of their own faults by seeing the mistakes of others. In the May number we hope to continue a discussion of the problem and at the same time give some additional facts of general interest.

CATCHING TIME
BY THE
FORELOCK

YOU have probably heard it remarked of a prominent merchant that he owed his success to no special intelligence or gift of nature, but "he fell in with a good thing at the right time." Such things may occasionally happen, a man with no seeming aptitude for any but the small affairs of life will suddenly appear in the public eye as a brilliant success. And the change cannot be explained only through the fact that opportunity "knocked" and he "opened."

"It is always those with the fewest talents who seem to succeed," remarked a disgruntled merchant one day.

"No, my friend," answered his companion, who was a philosopher, "it is those who are best prepared, regardless of whether they have one talent or a dozen."

That is the secret. It matters little if the talented man has an abundance of accomplishments at his finger tips, if he is unprepared his talents will avail him nothing.

"I would rise to success with one talent," was the saying of a great merchant, "if I could be prepared. I have seen the biggest brains, the sharpest intellects, the keenest minds, go down to obscurity because when their opportunity came they were not ready. If I had my life to live over again, I wouldn't try to see how much I could learn, I would give my entire attention to preparing a little, well. I would live with all my 'loose ends' held together—nothing scattered—so that when the chance came I could seize time by the forelock—I would be prepared."

THE RETAILER AND
HIS STORE
WINDOW

IT WAS Shakespeare who said, through the mouth of one of his characters in *Julius Caesar*, that our faults are not in our stars, but in us ourselves, meaning that whatever mistakes we made were directly traceable to something in our own character and makeup and not blamable upon any external factors or agents. In other words, we are not slaves of the gods of "Good" or "Bad Luck," but rulers of our own destinies.

The same idea, slightly paraphrased to fit in with a different point of view, may be applied to many of the retail merchants who have fault to find with their business: the fault is not in the goods they sell, but in the way they sell them.

In the way they sell them! A sermon might be written upon those few words, for they are pregnant with the germs of failure or success. To the merchant who reads them aright they spell success; to the merchant who disregards their meanings and sits back with folded hands expecting his goods to sell themselves, they are failure.

Take your goods into partnership with you, let them

argue for and help their own sale. Put them on view where they can impress upon people their value—that is the way to sell them. Just as actions speak louder than words, so do material goods in front of a perspective customer speak louder than any long-winded harangue which you can get off regarding their artistic value and superiority.

An old author who had passed through the mill of experience once said to a young man in the same profession: "My boy, if you are writing about a crabbed old man, don't say that he is cross, unbearable and hot-headed, bring in the old man and let him speak for himself."

It is the same in merchandising; if you have a particularly fine piece of furniture or upholstery goods don't waste your time describing it to your customer, bring it on and let it speak for itself.

The strongest, the most logical and at the same time the most effective way for the retailer to have his goods speak for themselves is through the medium of his show window. Put your goods in your window and they go on telling their tale to the countless hundreds that pass your store every day—they are never silent.

If half the retail merchants who are continually harping on bad business would only recognize the untold value of their show window there would be less talk of business slumps and business failures.

But you must understand your window. Goods thrown into it haphazardly with no attention to arrangement or selection might better be placed away on a dark shelf, for in their chaotic arrangement and unattractiveness they only turn people against your store. You must put time and mind upon your window, for decorating it to bring the results it ought to bring is hard work. You must think up schemes of arrangement, you must devise schemes of harmony, you must be up to date and timely and you must work at all these continually.

Coal Strike Affects English Potteries

THE Staffordshire Potters are at the present time undergoing a crisis which has never before hit them as badly as the coal strike now in progress. At the time of writing, the whole of the Potteries are closed down with the exception of Grimwades Ltd., of Stoke on Trent, who, by means of a patent decorating kiln are able by means of coke, and poorer class of fuel, to obtain excellent results. They are making capital of this fact, and are taking the whole page in the *London Daily Mail* to advertise the keeping open of their works, and it is naturally to be expected that they will do a large trade.

Widespread trouble and distress are rampant, and it is a certain fact that if the miners remain out much longer, the district will receive such a blow that they will never be able to recover from it.

The natural gas of the States would be a godsend to the masters and potters alike, and our friends across the water are to be envied. Of course the inevitable

result will be that the Continental Potters will reap a rich harvest, and the firms in the American market here will find themselves being cut out by the manufactures in the States.

It is to be hoped that a speedy settlement will be arrived at if only to save the district from starvation. Many potteries have advanced money to the most deserving of their employees, an act which has been greatly appreciated by many in need.

Government Wants Crockery

AMONG the bids for supplies for the U. S. Navy, Medical Department, to be opened at 10:00 a. m. April 23, 1912, is the following for crockery known as class 131, schedule 4438: four thousand coffee cups, three thousand five hundred saucers, four thousand soup bowls, and three thousand five hundred dinner plates. All goods are to be furnished carefully packed in strong barrels or boxes, the articles under each item in separate containers, and each barrel or box plainly marked with the name and number of contents, the name of the contractor, and the words: "Schedule 4438, 1913." To be delivered at the naval medical supply department, Brooklyn, N. Y., free of all delivery charges, and stored in such place or places as the medical officer in command may direct, within 90 days after date of contract or bureau order. If unable to make delivery within the time specified, state actual number of days required, bureau reserving right to make award on time stated above.

The Ten "Demandments" of an Employer

A BUSINESS man who has a large number of employees under him, has posted up in various departments of his establishment cards which bear the above caption and the following terse rules. These make it very plain what he expects and what he does not expect, of those who draw salaries from him:

Rule I.—Don't lie—it wastes my time and yours. I'm sure to catch you in the end and that's the wrong end.

Rule II.—Watch your work, not the clock. A long day's work makes a long day short, and a day's short work makes my face long.

Rule III.—Give me more than I expect and I'll pay you more than you expect. I can afford to increase your pay if you increase my profits.

Rule IV.—You owe so much to yourself that you can't afford to owe to anybody else. Keep out of debt or keep out of my shops.

Rule V.—Dishonesty is never an accident. Good men, like good women, can't see temptation when they meet it.

Rule VI.—Mind your own business and in time you'll have a business of your own to mind.

Rule VII.—Don't do anything here which hurts your self-respect. The employee who is willing to steal for me is capable of stealing from me.

Rule VIII.—It's none of my business what you do at night, but if dissipation affects what you do next day and you do half as much as I demand, you'll last half as long as you hoped.

Rule IX.—Don't tell me what I'd like to hear, but what I ought to hear. I don't want a valet to my vanity, but I need one for my dollars.

Rule X.—Don't kick if I kick—if you're worth while correcting, you're worth while keeping. I don't waste time cutting specks out of rotten apples.

The Making of Cut Glass

An interesting discussion of the processes employed in perfecting this variety of tableware

(Continued from Page 10)

and hand in hand with this specialization have come labor saving and improving devices, most important among which was the feeding-up brush which made its first appearance in the '80's, and each of which brushes saved the wages of a boy, beside making possible a much richer and deeper cut. The wheels with which the rougher works are of many different varieties. There are special wheels for miter cutting, and special wheels for cutting straight bevels and stars. There are different wheels for different size and different depth of cuts. The rougher sits on a bench and holds the piece he is cutting against a wheel, while sand and water are dripping onto it from the hopper. It is the rougher who first detects if a blank has not been properly annealed, and, if this is the case, a first-class piece of ware from this particular blank is not attempted.

From the rougher, the piece of glass goes to the smoother, who works with a stone wheel. For these wheels a particular kind of stone is used. It is imported from Scotland, and called Craiglieth stone. These wheels also differ in size and thickness, according to the size and depth of the cut that has to be smoothed. The smoother does exactly what his title implies. He smooths the cut which the rougher has cut in the rough. So far as taking away any of the glass by cutting is concerned, the piece is now finished.

In former years (and in a few isolated instances to this day) the piece next went to the polisher, who polished the smoothed cutting with a felt or felt covered wheel, using rouge to bring out the brilliancy and reflective beauty of the glass. This process has been almost entirely superseded by the so-called acid bath; while each cutting shop has a different method of compounding the proportions of this bath, it consists of sulphuric and hydrofluoric acids, which are contained in various sized receptacles to accommodate various sized pieces of cut glass. Before immersing the cut glass, so called resisters are put over the blank spaces and upon the inside of the piece, so that the acid will only come in contact with the places where actual cutting has been done, and where it is desired to have the acid eat away all the uneven and uniform brilliancy disturbing particles that roughing and smoothing have caused.

The acid finish process has increased the output of cut glass plants fully 25 per cent., beside being quicker and affording more healthful conditions. Votaries of the old school still insist that the acid finish process does not bring about the soft, clean, smooth surface of the days when the finishing polish was put on by hand. The fact remains, however, that

the acid finish has enabled the manufacturer to turn out specimens of cut glass that have carried off first prizes at leading international expositions, and it is this finish which has created for American cut glass a commercial market that is world-wide.

The last operation in the production of cut glass is the polishing with the wood wheel. This process imparts to the glass which has come from the acid bath the prismatic beauty and the blending of the blank with the cut parts into a harmonious whole. The expense of this process cuts quite a figure in the cost



An attractive cutting from the line of the McKanna Cut Glass Co.

of manufacture, and it is its elimination from the finishing of semi-cut pressed ware which largely accounts for the latter's cheapness and inferiority.

When the piece has been satisfactorily polished with the wood wheel, then it is ready for final inspection and packing.

J. J. Murray & Co. Seek an Executive

DAME opportunity is knocking at the door again. For one man with \$15,000, or two with \$7,500 each and executive ability there is an excellent chance to get right in the midst of paying class business. As the result of a series of circumstances which brought about the death of one of the firm, the big glass factory of Joseph J. Murray & Co., Philadelphia, Pa. has been idle for the past three months. As stated in their advertisement on page 6 of this issue, the executors prefer that the investor be a practical glass man. The plant has been a money maker right up to the shut down and orders are coming in with every mail for future deliveries.

Practical Science Department

Edited By Prof. Charles F. Binns

RANGE IN COMPOSITION OF GLAZED WHITEWARE BODIES MADE FROM CLAY, FELDSPAR AND FLINT. BY ROSS C. PURDY, COLUMBUS, OHIO

This article is reprinted from Volume XIII of the proceedings of the American Ceramic Society

WHITEWARE body composition, in many writings, have been classified industrially on basis of their relative absorption without regard to their biscuit heat treatment. It is not necessary to give references to writings in which this basis of classification has been used, for it is easy to prove that the arguments on which such a classification is based are far from being either technically or practically, but without discussing this question directly, I will briefly state the requirements in the principal whiteware bodies before attempting to outline the proposed classification.

The industries using compounded white bodies of the type here experimented with, may be grouped as follows:

- (a) Porcelain, china, belleek.
- (b) General whiteware and decorative ware.
- (c) Majolica.
- (d) Wall tile and dry pressed electrical insulators.

Porcelain China and Belleek

(1) The "body" of wares known as porcelain, china and belleek is *vitrified* either in the bisque or glost fire.

(2) All china and belleek bodies must have a *high degree of translucency*, but for porcelain, this is important only in the finer pottery wares.

(3) The bodies used in manufacture of belleek and china and in porcelain pottery must permit of casting or jiggering into thin wares, and especially is this important in the manufacture of the type of belleek here referred to, *i. e.*, those made without a fritt as one of the body constituents.

(4) For all these wares, whether made thin or thick, the body should have low drying and burning shrinkage.

(5) For all wares of this group, the burned bodies must be free from color. For those used in manufacture of glazed porcelain of heavy construction, this requirement is the least imperative and for those used in china and belleek most imperative.

(6) With the exception of porcelain for floor tile, and finer china bodies for bas reliefs, these bodies are glazed. The porcelain are glazed with a mixture that is very similar in constitution to the body, but made more fusible by addition of whiting and zinc.

The china and belleek are glazed with a fritted lead boracic acid glaze which in most cases mature at cones ranging from one to three.

The most essential difference between china and porcelain, aside from the glaze used, lies in the fact that porcelain are dipped either in the unburned condition,

making what is termed "one-fire ware," or after having been biscuit at least four or more cones lower than the glost heat treatment and sometimes as low as cone 010, either of these procedures resulting in simultaneous maturing of glaze and body. In case of china and belleek, on the other hand, the biscuit heat is sufficient to mature the body (thoroughly vitrified), the biscuit then being covered with comparatively easily fusible fritted glaze at a heat treatment four or more cones lower than that of the biscuit.

These differences (*a*) in character or constitution of the glaze; (*b*) in degree of vitrification of biscuit prior to the application of the glaze; (*c*) in relative intensity of glost and biscuit heat treatment, demand the consideration of many factors and the study of data obtained with many glazed body combinations before limitations of area of body variations, characterized by "glaze fit," can be determined for each of the wares of this group. The area of "fit" obtained with china or C. C. bodies do not hold for porcelain where a different type of glaze is used.

Those bodies of the present investigation which were vitrified in the biscuit burn, and then glazed, may be considered as conforming to the practice prevailing in the manufacture of china and the frittless belleek.

General Whiteware and Decorative Ware

(1) The biscuit for these wares have an absorption ranging from one to seven per cent. Most "general white ware" manufacturers in this country make "white granite" or "semi-porcelain," which approach, in most properties, to china. In white granite, the absorption of the biscuit is low (one to two per cent.) In the heavier, cheap hotel and restaurant ware, known as "C. C.," the body is not so close, in its properties, to china. In these, the absorption runs high (seven per cent.) Biscuit for over-glaze decorated jardineers are made from bodies similar to C. C. biscuit.

(2) For white granite, the body should be naturally white or rendered white by the use of a cobalt stain. Color in C. C. body is not a matter of much consideration.

(3) In the manufacture of white granite (or semi-porcelain) the biscuit fire generally exceeds the glost heat-treatment by two to four cones. In the manufacture of C. C. ware, the biscuit and glost heat-treatment are often identical.

(4) Fair translucency is required in white granite but not in the C. C. wares.

(5) The working properties of these bodies must be such as to permit the formation into wares by jiggering. Owing to the fact that the white granite bodies

are made into thinner wares, they require more attention in this respect than do the C. C. bodies.

(6) Summarizing the requirements of bodies included in this group, we have:

Properties	White granite	C. C.
Vitrification	1 to 3% absorption at cones 4 to 8	2 to 7% absorption at cone 4
Translucency	Fair	Not required
Working properties	Must be sufficiently well and have power to dry well.	plastic to jigger sufficient bonding
Shrinkage	Should not exceed in total shrinkage 10%	Total shrinkage not of importance.
Color	Fair	Not important
Glazing	Bodies for white granite require larger "Area of fit" than do the C. C. bodies.	

Majolica

(1) In America, bodies used in majolica (ware covered with colored glazes) are quite similar to the C. C. bodies of the preceding group, in fact, the two groups overlap considerably. The majolica body can be more porous than any of the bodies previously considered.

(2) The biscuit heat treatment rarely, if ever, exceeds cone four. Cone one or cone two is the most commonly practiced biscuit heat treatment.

(3) The glaze ordinarily used on this class of ware is known as "raw lead," fritted glazes being used only to obtain special color effects. With raw lead glaze, the burden of the responsibility in maintaining a large area of "fit" falls on the body composition, economic factory practice requiring that the body must be so constituted as to permit of a variety in types of glaze used.

(4) Inasmuch as the usual biscuit heat treatment is lower than that of C. C. ware, and, since the glazes used are varied in constitution, it is essential that none of the bodies should lie close to the boundary line of the "glaze fit" area obtained in this investigation.

Wall Tile

The biscuit for wall tile has requirements that do not prevail in pottery industries. These requirements are:

(1) COLOR.—Must be uniform, *i. e.*, free from dark specks and discolorations, but need not be pure white. Cobalt stain is rarely, if ever, used to counteract the yellow tint produced by the iron and titanium in the materials used, for in dry pressing, the surface of the ware being rougher, the tints produced by these colorants are not so prominent as on the smooth surface of the plastic made ware.

(2) WORKING PROPERTIES.—Owing to the fact that wall tile is made by the dry press process, it does not require the plasticity or bonding power which is so essential in pottery bodies. For this reason the proportion of china to ball clay may be greater.

(3) ABSORPTION.—Wall tile can have greater porosity, *i. e.*, higher absorption than any of the bodies so far considered, but it is better practice, however, to have as low absorption as possible. Most wall tile biscuit has an absorption of five to ten per cent.

When the porosity is great, fifteen per cent or more, special glazes must be used. For example, the glaze used in these experiments when applied to a commercial wall tile having a large porosity, and burned in the gas kiln glost burn, did not mature; in fact, it apparently disappeared entirely from the surface of the tile. (See A. C. S. Trans., Vol. 11, p. 158.)

Tile with high porosity does not possess special advantages in any way over those of low porosity. High porosity in itself has no advantage in the fitting of a glaze or in the adherence of the tile to cement. It has the disadvantage of giving opportunity for absorption and crystallization of salts from the cement, causing the glaze to craze.

Wall tile biscuit can have, all other things considered, an absorption as low as six or eight per cent.

(4) WARPING.—In the foregoing paragraph it was stated that "all other things considered," absorption for wall tile may be as low as six to eight per cent. One of the most important things to be considered in this connection is buckling. Buckling in wall tile is the bowing-up of the tile in the glost fire. The tile may be perfectly straight in the biscuit and yet buckle up considerably in the glost.

The exact cause of this species of warping is not known. Sufficient evidence is at hand, however, to state that biscuit, high in feldspar (over fifteen per cent.) are very apt to warp; in fact, tile containing only ten per cent. feldspar have been known to warp. If the best proportion of flint and clay, and the best combination of clays, be used, the feldspar may and usually does amount to fifteen per cent. of the batch, but, as a rule, the feldspar content should be kept as low as possible.

If low porosity can be obtained with a heat treatment that is economically feasible, and with a content of feldspar low enough to avoid likelihood of warping, it would be somewhat more desirable than high porosity.

(5) GLAZE FIT.—The wall tile body must lie well within the area of the fit for the glaze used. While much of the control of the extent of "area of fit" lies in the glaze, it is important that the body should be so constituted as to permit of the use of a large variety of glazes.

(6) STRENGTH.—A wall tile biscuit made from feldspar, clay and flint may meet all the requirements so far as color, glaze fit, and minimum liability to warp are concerned, and yet have so little strength as to cause heavy loss in shipping and laying. Feldspar bodies are notoriously weaker than Cornwall stone bodies, hence, in many of the American wall tile factories we find that Cornwall stone has largely replaced feldspar as the body "flux." These mixtures are not included in the present discussion.

(To be continued)



Business and Personal Items About Prominent People in Different Branches of the Trade

CHARLES SANBECK has accepted the management of the Radin & Kamp Co., San Francisco, Cal., basement department. He was formerly with Chas. Brown & Sons, and previous to that with the Oakland store of A. Schleuter & Co.

The General Electric Company has taken over the business of the Holophane Company, of Newark, Ohio, and also that of the Fostoria Glass Specialty Company, of Fostoria, Ohio, and will continue the business of the merged concerns. The price, though not named, is admitted to be over a million dollars.

Landers, Frary & Clarke, New Britain, Conn., have secured the services of Frank D. Stratton as buyer for their crockery and glassware department. He was formerly with the Goodell Company, Antrim, N. H., in a like position.

Arthur C. Hyslop, formerly with Porteous, Mitchell & Braun Co., Portland, as buyer for their china department, has engaged with the Emery, Bird & Thayer Co., Kansas City, Mo., and will in the future buy jewelry and notions for that firm.

H. S. Anderson, for sometime connected with the Chicago office of the Pittsburgh Lamp, Brass and Glass Co., has resigned his position to engage in the specialty selling business.

It is reported from Chicago that George E. Orr, who for sometime has conducted a jobbing business, has accepted a position with the firm of Burley & Tyrell.

William F. Rood, for the past nine years assistant to the late D. R. Marshall, metropolitan representative of the Tarentum Glass Co., has been appointed to Mr. Marshall's position.

J. M. Cosgrove, who has represented Maddock & Miller throughout the South for a number of years, has resigned his position and is devoting his time to the drug business.

The James M. K. Southwick Co., Newport, Mass., is a recent incorporation with a capital stock of

\$30,000. They will handle kitchen furnishings, hardware, etc. The directors of the new concern are M. A. Southwick, Edwin S. Burdick and Arthur L. Slocum, all of Newport, Mass.

Percy Speakman, well known in East Liverpool, Ohio, and pottery districts, has joined the selling force of Porter & Co., importers, of Winnepeg, Canada.

Mr. Megahan, of Frey & Megahan, Pittsburgh, Pa., has withdrawn from the firm and the partnership existing dissolved. He was formerly with Keech & Pickering. Mr. Frey will continue the business alone, the location in the Jenkins Arcade Bldg. being continued.

F. A. Karr has succeeded W. H. Nueman, recently retired, as manager of the china and glassware department of Jones, Post & Co., Kansas City, Mo.

B. H. Hagedorn is now travelling the southern territory for the Haskins Glass Co., of Wheeling, W. Va. He was formerly connected with the Pittsburgh Lamp, Brass and Glass Co.

Sears, Roebuck & Co., the Chicago mail order house, have secured the services of Frank Alexander for their fixture department. He was for a number of years with Edward Miller & Co.

Fred G. Madill, for a number of years buyer of china, glassware, etc., for the A. E. Rea Co., Ottawa, Canada, and prior to that with the Robert Simpson Co., Toronto, has accepted a similar position with the Hudson Bay Co., Winnipeg, Man.

The Jordan-Marsh Company, Boston, have secured the services of John G. Hawthorne to manage their china department. Mr. Hawthorne is now assistant to his father at John Wanamaker's, New York. His first position in the trade was with the importing house of Bawo & Dotter.

John H. Ling, buyer for Gimbel Bros., New York store, is now in Europe recuperating from his long illness and visiting the principal china and glassware

markets. He will remain on the other side for about three months.

Frederick Skelton has just returned from a swing around the circuit of the various glass houses represented by him in the New York market.

F. I. Blakeman, of Blakeman & Henderson, has left the trade and in the future will devote his time to exploiting the merits of a new fuel product handled by the Barret Manufacturing Co.

F. W. Reichenbacker will in the future represent the Quaker City Cut Glass Co. in the Metropolitan district and is displaying their complete line of samples at his showrooms.

The West End Pottery Co. have removed their Philadelphia offices from the Denckla Bldg. to 116 N. Twelfth Street. T. H. Garvin is in charge as in the past.

John E. Rohrbeck has removed his plant to 52 Grove Street, and has brought it up to date in every particular. He continues to manufacture his extensive line of mirror plateaux and mirrors.

John J. Hines, head of the firm of Blakeman & Henderson, 25 West Broadway, New York, is at present looking after the trade through the south. E. W. King, who has returned to the china trade after several years' absence, and who was formerly with Haviland & Company, is looking after the office and metropolitan trade.

Moses Rappaport, one of the best known jobbers in the city and who has been in business at 298 Bowery, New York, for many years, has been forced to make an assignment. At a recent meeting of the creditors, the affairs of Rappaport were discussed and it is probable that the matter will not reach the bankruptcy court.

OBITUARY

DANIEL R. MARSHALL.

Daniel R. Marshall, eastern representative of the Tarentum Glass Company, died at his home in New York City, last month of septic pneumonia, the result of ptomaine poisoning. Mr. Marshall was in his sixty-first year and for the past forty years has been actively engaged in the glass trade. He was a native of New Hampshire, to which his remains were taken for burial. Entering the employ of the Sandwich Glass Co., of Cape Cod, Mass., he rapidly learned the inner secrets of the glass business and ten years later engaged with Richards & Hartley, of Pittsburgh, Pa. He went with the United States Glass Company when the latter concern took over the business of Richards & Hartley, leaving them to take a position with the Tarentum Glass Company, with whom he remained until his death.

Among the Glass Houses

A Column of Short Notes Concerning Business Affairs at the Different Factories

BOWLING GREEN, O.—While it has not yet been definitely decided, Manager C. E. Roehling, of the Pitkin & Brooks Cut Glass Co., whose plant was destroyed by fire last month, is of the opinion that the plant will be rebuilt at once. The fire, which started in the cupola, caused a loss of \$15,000 on buildings and about \$15,000 on machinery and fixtures. Seventy men were thrown out of work for the time being.

Anderson, Ind.—Following a month's shut-down, the plant of the Wright-Rich Cut Glass Company is again in full operation. Extensive improvements, which include the addition of a second story, giving the plant two additional large rooms, were made during the shut-down. The company has been very successful and its officers, Richard Wright, president; Hunter Richley, secretary; and Mr. Dovey, the superintendent, are busy arranging for their new line, which will include many new and novel designs in cut ware, especially in frosted effects.

Lawrenceville, Pa.—The plant of the Main Street Cut Glass Company will shortly be re-opened by the former manager, Robert H. Pittman. The factory has been closed for over a month. Stage Brothers, the operators of Lawrenceville's other cut glass plant have increased the capacity of their factory and report a large and constantly growing business.

St. Louis, Mo.—The Berger Cut Glass Manufacturing Co., of this city, recently increased their capital stock from eight to twelve thousand dollars.

Philadelphia, Pa.—Fire caused a loss estimated at \$1,500 to the factory of the Philadelphia Cut Glass Company, North Franklin Street, last month and temporarily suspended business.

Sandusky, O.—The plant of Bates & Zihlman Glass Co., abandoned sometime ago, is about to be re-opened by the Hancock Manufacturing Company, of which E. J. Marshall, of Toledo, is president, and H. W. Fraser, secretary. Between 150 and 200 skilled workmen will be employed.

Wellsburg, W. Va.—Increased business is reported at the Crescent Glass Co.'s plant. Blown tumblers are now being produced at the plant which sometime ago bought a part of the property owned by the National Glass Company and operated by the River-side Glass Company.

Follansbee, W. Va.—The erection of a two-story brick building is contemplated by the Jefferson Glass Company in the near future. The new addition to the plant will be used for office and warehouse purposes. A new white glass was recently perfected at the plant and which is being introduced to the trade as "Moonstone Lucoc." It is anticipated that this new glass will be one of the leading sellers this season.

Lamps, Lighting Fixtures, Shades and Art Metal

Meeting the Demand for Summer Lamps

THE increasing popularity of willow furniture, now in vogue, for the furnishing of the summer home, bungalow and piazza has opened a new field for the willow-ware manufacturer and he is now catering to the growing demand for lamps and lighting fixtures that will harmonize with the summer decorative schemes. The call for willow portables is steadily increasing and the department stores throughout the cities are featuring the lamps in their lamp, furniture and upholstery departments. Many original and novel designs have been placed on the market to meet the taste and requirements of this class of trade, and although many beautiful decorative effects have been executed, rigidity, strength and lightness has been the rule. While the willow portable lamp is especially designed for use in the living room, a feature that appeals to many is the decorative possibilities of the shades, most of which are of an openwork pattern, which when underlined with flowered cretonne, silk, or other semi-transparent textile shed a soft restful light in keeping with the surroundings. They are made for oil, gas or electric lighting. The accompanying illustrations are from the new line of one of the leading manufacturers, Minnet & Company, 365 Lexington Avenue, New York.

Among the Lamp Trade

Although they have not as yet brought out their full sample line for the fall trade, the Handel Company, 64 Murray Street, are showing enough of the new line to warrant the impression that the complete line will be up to their usual artistic standard. Some ex-

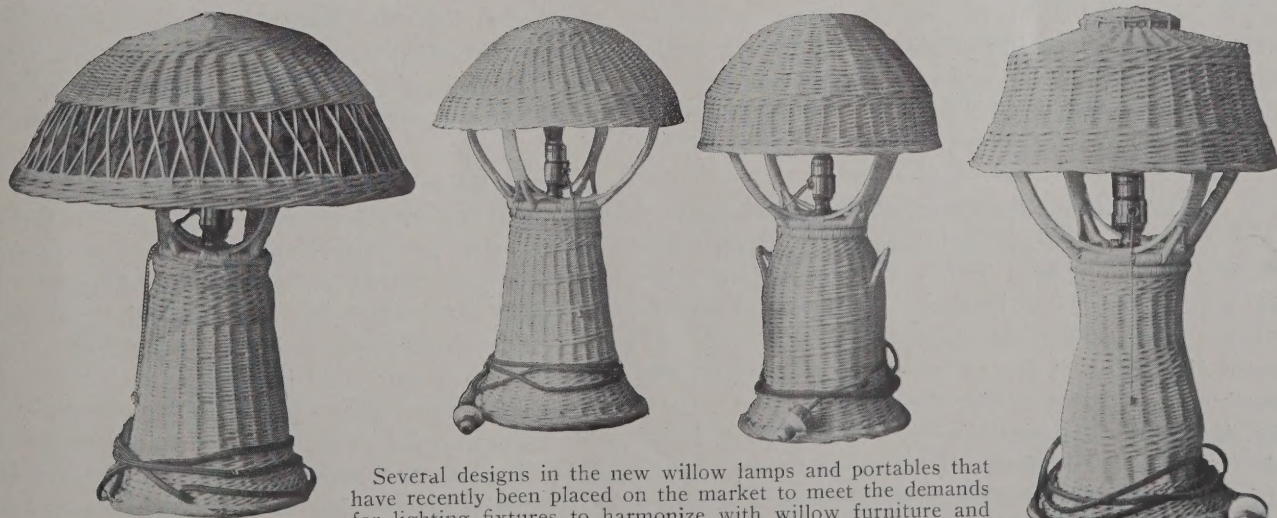
ceedingly pleasing effects are shown in desk lamps, the shades of which are handsomely designed and executed in woodland scenes. Their line of "Teroma" glass shade for portables is unsurpassed in design and workmanship, being produced in so many pleasing combinations that those seeking harmony in interior decoration for the city or country home will create a large demand for this line. The complete line of lighting fixtures and lamps is expected between May 1 and 15.

The new board of directors of the Pittsburgh Lamp, Brass & Glass Co., at a recent meeting, elected William L. Curry, a Pittsburgh capitalist, president of the company and Nicholas Kopp, vice-president and general manager. There was a large attendance of district managers and representatives of the different sales departments in the various cities.

The United States Automatic Lighting Co., 39 Taylor Street, Springfield, Mass. have retired from active business. They were dealers in gas and electric portables.

M. Sanfort was recently admitted as a member of the firm of The Standard Gas Mantle Mfg. Co. manufacturers and dealers in gas and electric portables.

The Pittsburgh Lamp, Brass and Glass Co. are showing a new creation called Kopp's Havana Glass in globes and shades, the invention of General Manager Kopp. It comes in a variety of designs, Havana Grecian predominating, however. The company expect it will be one of the best selling propositions ever put out. The beautiful colorings, with or without



Several designs in the new willow lamps and portables that have recently been placed on the market to meet the demands for lighting fixtures to harmonize with willow furniture and other summer furnishings.

illumination, are especially attractive, showing a rich golden brown in daylight and a radiant, mellow glow at night. Buyers should make it a point to see the full Havana line for gas or electric light fixtures, when they are in the market.

Cleveland is to have a new \$25,000 lamp concern in the near future, the Royal Lamp Company having been recently incorporated with that amount of capital stock. S. M. Parks and N. F. Woods are at the head of the new company.

The Edward Miller & Co's new designs in portables and lighting fixtures have proven a popular line with the trade. They cater to the taste and requirements of persons who appreciate workmanship and superior goods. In hanging fixtures many interesting pieces are being shown, among them a Colonial shower design. The disk and lights are in frosted effect with light cuttings, crystal pendants surrounding the smaller lights. Work on the company's new store, 48 and 50 Park place, is rapidly progressing, and they expect to get in about the first of May.

Coal Strike Forces New Fuel on Potteries

ONE of the effects of the coal strike on the English potteries, reports Vice Consul Roger C. Tredwell, Burslem, England, is the interest in the use of substitutes for coal in firing the pottery kilns. Owing to the proximity of the coal fields few pottery manufacturers ever lay in a large stock of fuel.

One large manufacturer here who has been experimenting with oil and other fuels has succeeded in firing enamel kilns by means of a mixture of waste slack and a chemical compound, which is a trade secret. Owing to the use of this valuable invention the concern has been put to a little inconvenience by the coal strike and has kept 800 of its employees at work. The firm is also experimenting with a new method of firing biscuit ovens. For this purpose a mixture of best coal, marly slag, and a chemical compound is used. The marly slag, it is said, is usually rejected at the coal mines, owing to its lack of ordinary combustible qualities.

Much has been said concerning the possible use of oil for firing potters' ovens, but so far as can be ascertained few efforts in this direction have been made here. One of the oldest and most prominent manufacturers informs me that his firm is planning to use oil for its boilers in the future.

U. S. Geological Survey Reports on Potash Discoveries

GLASS manufacturers throughout the country are greatly interested in recent discoveries of soluble potash, which is extensively used in the manufacture of glass. One important deposit of potash has been discovered at Borax or Searles Lake, in the northwestern corner of San Bernardino County, Cal., by the U. S. Geological Survey. This deposit is in the bed of what was formerly a great lake, now almost dried up, whose central depression contains a large body of crystalline salts, saturated with brine. Sam-

ples of this brine, taken from six wells distributed over the salt flat, showed an average of 6.78 per cent. of potassium oxide (K_2O) in solution, and an average salinity of 43.82 grams of solids per 100 cubic centimeters. The importance of the discovery is due to the occurrence of the potassium salts in soluble form in a natural saturated brine, under conditions especially favorable to its separation and recovery by solar evaporation. The bed is estimated as at least sixty feet thick and covering eleven square miles. There is enough of the mineral on hand, it is estimated, to supply the country at its present rate of consumption for the next thirty years, thereby doing away with the German product upon which this and other nations are almost entirely dependent. The survey has just published a report on the potash plant of the Coronado Chemical Company, near San Diego, Cal., where operations were started March 1st for the extraction of potash from kelp or seaweed. This company has been working on this problem for several years and their plant consists of four furnaces capable of treating six thousand pounds of dried kelp every four hours.

Roessler & Hasslacher Lead in Pottery Chemicals

ORGANIZED in 1882 by Frank Roessler, who took up the manufacture of liquid bright gold, for china, porcelain and glass decoration, the Roessler & Hasslacher Chemical Company, of New York, with branch offices in all the leading cities, and works at Perth Amboy, N. J., and Niagara Falls, N. Y., is now one of the leading concerns in the manufacture of materials used throughout the glass and pottery trades. From a small beginning in Brooklyn, the firm into which Jacob Hasslacher was taken in 1884, transferred its business to Perth Amboy, N. J., in 1885, and there began the manufacture of chloroform from acetone. They incorporated under the present name in 1889 and in 1891 took up the manufacture of ceramic colors for decoration of china, porcelain and glass. Together with associates in London and Germany they founded the Niagara Electro Chemical Company with electrolytic works at Niagara Falls, N. Y. In 1903 they formed the Perth Amboy Chemical Works; 1910 the Enamel Company of America; the Mexican Roessler & Hasslacher Chemical Company, to handle their Mexican business, was formed in 1910, as was also the General Bakelite Company.

Peters & Reed Show Pottery Process

IN order to acquaint their patrons of the various processes and machinery necessary to produce their ware, the Peters & Reed Pottery Company, of Zanesville, Ohio, have prepared an illustrated and descriptive circular that is highly interesting. Starting with the blunger mill into which the raw clay is first placed, the reader is shown the six machines it is necessary for the material to pass through before it is ready to be shaped by skilled artisans into the many designs of useful and ornamental pottery made by the Peters & Reed people.

In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

This department is designed to give a brief account of some of the latest things that make their appearance in the pottery, glass, lamp and art metal markets, and where they may be obtained. For the busy buyer and retailer this information is especially worthy of perusal as one suggestion from the entire list may open a source of profitable business to him. New designs in cut glass, new shapes in china and pottery, perfections and improvements in standard goods, interesting treatments in brass ware, and the latest styles in lamps, will be featured as far as practical, and those wares that are running popular in certain parts of the country will be given mention. If any of our readers want to know further about any style of goods described in these columns we will be glad to advise them to the best of our ability.

THROUGHOUT the New York crockery and glass district there is a general tendency toward satisfaction now that the inside buying season is about over. Dealers in every line report a fair demand and the discrimination shown the higher priced articles is looked upon with favor by the trade. Liberal import orders have been placed, the demand for French and English wares steadily improving, while the German lines continue to attract many orders. The approaching wedding season is a bright spot in the glass market, retailers throughout the country stocking up on cut glass specialties to meet the demand, and it is said that if the present demand continues the season will prove one of the best the trade has experienced.

A very attractive assortment of electroliers have been received from the Liberty Cut Glass Co., by E. B. Dickinson, their New York representative. They come in many beautiful novel shapes, some with brass bases, square shades with a long fringe. The new samples are one of the features of the large display of cutware being shown at these up-to-date showrooms.

In keeping with their past record for originality, the J. D. Bergen Company, manufacturers of rich American cut glass, have brought out a number of new and novel designs in glove, jewel and handkerchief boxes for the wedding season. At the New York salesroom, in charge of Richard Kohn, a large display of the line is to be seen and one is greatly impressed with its general richness. The boxes mentioned above are silk lined and mounted with sterling silver, forming a very attractive piece. Their extensive line of electroliers and candelabras has been increased with several new styles. Combination punch bowls, the base of which can be used as a fruit compote; engraved and cut wine and whiskey sets, tumblers, stemware, decanters and water bottles round up this splendid line.

The new line of the Mound City Cut Glass Works being shown by Frederick Skelton, contains many exceedingly attractive floral designs executed on lead-blown glassware blanks of the Jefferson Glass Co. Their line of Chippendale table and stemware, vases,

water-jugs and decanters stands out remarkably with the light cuttings and will no doubt prove popular.

The Tarentum Glass Company are showing some new designs in Colonial tableware as well as several new and novel styles in candle-sticks.

Solomon & Cross, a comparatively new firm in the field, although both members of the firm are well-known to the trade, have about completed their sample line of the Susquehanna Cut Glass Co., and are showing some excellent pieces of the cutter's art in light cuttings. The line includes stemware, tumblers, bowls, jugs, etc., the predominating pattern being a grapevine design that gracefully entwines itself about the piece.

One of the best specialty cut glass lines shown in the district is the recent acquisition of F. W. Reichenbacker, the Quaker City Cut Glass Company line. Mr. Reichenbacker has arranged his samples very attractively and has been very successful with it. One piece worthy of mention is an eight-inch bowl with a rich deep star cutting. The line consists of bowls, nappies, vases, jugs, and trays, all at popular prices.

Buyers in the market for rock crystal glassware should not miss the opportunity to see the extensive line of Thos. Webb and Corbett, Ltd., being displayed in the modern showroom of Meakin & Ridgway, 43 West Fourth Street. The line which includes a grand assortment of vases, table centers, comports, jugs and candle sticks is expressive of the high standard of goods carried by this firm, the American representatives of Mintons, Ltd. Their stemware line includes every style and shape, the bell however, predominating. The decorations are in floral and conventional designs, beautifully etched.

The iridescent glassware line of Koscherak Brothers, Park Place and Church Street, has been one of the most consistent business getters for the firm this season, who have not as yet received their full lines of

other goods of which they are importers. Their lamp line has been added to and several attractive dining room chandeliers in the style of Louis XV are now on display. They are in shower effect, with French hammered brasswork and paneled art glass dish and pendant lights. Their full lines are expected to be ready for inspection about the first of May.

Form Association of House Furnishing, Crockery and Glass Trades

WITH a view of fostering trade and commerce and promoting the interests of those financially interested in common in the house furnishing, crockery and glass industry in the United States, the National House Furnishing, Crockery and Glass Association was recently organized in New York City. One of the principal features of the new organization is to hold an annual or semi-annual convention in New York City. The Association is organized on a national scale and sufficient support has been pledged to ensure its permanence. The officers of the Association are Charles L. Herman, President; Adolph Rosner, Vice-President; Albert L. Wyman, Secretary, and William H. Fox, Treasurer. The Association will have headquarters at 117-119 East Twenty-fourth Street, where a House Furnisher's Club, National Employment Bureau, and other bureaus which will be of service to the buyer and merchant have been established. An advisory committee, consisting of twenty-five prominent buyers, is also part of the executive force.

Bawo & Dotter Plan Move Uptown

NEGOTIATIONS have been completed whereby the crockery district will, in the course of a year, lose one of its best known houses; the firm of Bawo & Dotter, for many years located at 26 Barclay Street, having signed a lease to occupy quarters in a twelve story structure to be erected at 18 and 28 West Thirty-third Street, New York, a plot recently leased to a realty company by the Astor Estate. In order to insure perpetual light on the easterly side of the building, it is the intention of the company to build a six story structure on that side of the plot.



Three new cuttings shown by W. H. Upham

Among the Retailers

Notes of New Firms in the Pottery and Glass Field and Changes in Old Concerns

The Rung Concrete Company, 113 Sagamore Street, Buffalo, N. Y., recently opened a general housefurnishing store, complete lines of china, glassware, etc., being carried.

The Schloss Crockery Co., is now comfortably situated in its new location at 42 Beale Street, San Francisco, Cal.

Isaac B. Jackson and L. M. York, both of Portland, have incorporated as York & Jackson, with a capital stock of \$10,000. They will carry general housefurnishing specialties. Mr. Jackson is president and Mr. York, treasurer, of the new concern.

Wallace, Stowers & Co., crockery dealers at Clinton, Mass., have dissolved partnership and the interests of Mr. Stowers have been taken over by W. W. Wallace of the firm, who will conduct the business in the future.

The entire stock of the Flynn crockery and glassware store, Davis Building, Stewartville, Minn., has been sold and the affairs of the firm closed up.

Charles Reizenstein & Son, Pittsburgh, Pa., have given up their wareroom on Liberty Avenue and will double the capacity of their Sixth Avenue stor. They have leased the store adjoining their present quarters and thoroughly renovated the premises.

Domestic pottery, lamps and glassware will be handled by the new H. W. Knight Hardware Co., recently started in Sedalia, Mo.

The J. R. Nagle Hardware Co., have added housefurnishings, pottery and glassware to their stock. They are located at Cuero, Texas.

Hanson & Snoeyenbos, Hammond, Wis., are adding stocks of domestic pottery and glassware.

J. C. McKeehan, is a new merchant at Temple, Texas. It is his intention to handle glassware, domestic pottery, housefurnishings, etc.

At a recent bankrupt sale of the stock of the George Buxton Five and Ten Cent Store, Chester, Va., the entire stock was bought by George A. Arner and A. O. C. Ahrendts.

G. H. Wheelock, for the past three years manager and head of the china and crockery establishment of C. E. Wheelock & Co., Peoria, Ill., has retired from the firm. F. L. Reitz has succeeded him to the position.

Higgins & Seiter, now located on Twenty-second Street, New York, have inaugurated a big sale at reduced prices pending their removal to new quarters on East Thirty-seventh Street. They have leased the store, basement and four floors of the building now in course of construction at 9 East Thirty-seventh Street, for a term of twenty years, at an aggregate rental of \$600,000. The property has a frontage of 53 feet and a depth of 98.9 feet and is situated in the heart of the new uptown shopping centre.

Law for the Buyer and the Seller

BUSINESS MEN'S LEGAL AND ILLEGAL USE OF THE MAILS

BY ELTON J. BUCKLEY.

THE Post Office Department has shown a disposition recently to extend the laws regarding misuse of the mails, to cases arising in business experiences which have not heretofore been considered violations of the law. Therefore an article on what is misuse of the mails, what matter is safe to mail and what is unsafe, and so on, should be timely and useful.

Let me first puncture a delusion which I find many business men have concerning the mailing of libelous matter. This very frequently arises in matters connected with collections. It is not misuse of the mails to mail libelous matter, unless the libel appears on the outside of the envelope or on a postal. For example, not long ago, a certain business man who became much incensed at the refusal of a customer to pay a large account, wrote him a sealed letter in which he called the customer, in plain terms, a thief. The latter attempted to induce the postal authorities to move against the writer of the letter, on the ground that he had misused the mails, but they held that there had been no misuse, since the libel was not exposed. This decision was in exact accord with all decisions on that point.

Of course if there was libel the recipient of the letter had a private action against the sender, without regard to whether the mails had been misused. It should be remembered that the misuse of the mails is an offense in itself, entirely separate and distinct from any other civil or criminal offenses which the transaction may involve.

While the mailing of libelous matter sealed is not against the postal laws, it is otherwise with the mailing of libelous matter which is not sealed but is exposed. This refers especially to postals or envelopes bearing printed matter on the outside. The test is whether the matter is "libelous, scurrilous, defamatory, threatening, or calculated in any way to reflect injuriously upon the character or conduct of another."

For instance, not a great while ago a collection agency sent out to debtors a great many letters in envelopes which bore on the outside in large letters the words "Excelsior Collection Agency." Somebody who received one of these envelopes took the matter up with the postal authorities and the collection agency at once found itself in serious difficulties. The department ruled that the envelopes were unmailable, though they would not have been, under the decisions, if the words had been simply printed in the form of a small business card in the corner.

Postal card duns are also unmailable and anybody using them can be criminally prosecuted under the United States laws. It has been held, however, that a postal card bearing the following language was all right: "Please call and settle account, which is long

past due, and for which our collector has called several times, and oblige." This card got into the courts, and it was held that it was neither threatening nor offensive. I should like to make it emphatic, however, that any man who writes to another about a debt, on a postal card, is taking great risk. He may think he is safely within the line, but he may not be, for the line is not very distinct, and the only safe plan is not to do it at all.

Sending obscene matter through the mails is illegal, whether it is sealed or not.

Generally speaking, outside of the above, there are three classes of matter which cannot be legally mailed.

First—Matter concerning lotteries or similar gift enterprises. In an early article in this series I discussed a lottery and told how to tell when any business enterprise was one. In a nutshell, a scheme is a lottery when the participators pay money or give anything for their chances, and where the award of prizes depends on chance alone. To make this a little plainer, a merchant could legally conduct a guessing contest if the chances were free to anybody who asked for them, even if the winners were picked by chance. Or he could legally conduct one—and charge for the chances—if it was a contest of skill and not of chance. In neither case would the enterprise be a lottery, as one of the indispensable elements, i.e., payment for the chance, and decision by chance, would be absent. Both elements must be present or there is no lottery.

But where the plan is lottery, the merchant who mails circulars, or newspapers containing an advertisement of it, can be prosecuted, and so can the newspaper which published the advertisement and mailed copies of the paper containing it. More than this, the whole edition of the newspaper can be thrown out of the mails, and this has frequently been done.

Second—Any matter concerning confidence games or any enterprise intended to defraud.

Third—Matter exploiting any scheme whatever the object of which is to defraud. This is a crime whether it succeeds or not, and even if it has no possibilities of success. The attempt is sufficient.

The third head is very wide, and it is under this that the Government has recently branched out in new ways. Two familiar instances of such frauds as are referred to under the third head, are ordering goods by mail without intending to pay for them, and misrepresentations by the promoter of a fraudulent investment scheme as to future profits.

In all such cases the intent to defraud is vital. There must have been intent—the sender of the letter, or whatever the matter was, must have intended to defraud. Naturally intent, being mental, is secret, a fact which the law recognizes, and it therefore allows

intent to be inferred. That is, where a man is accused of using the mails with the intent to defraud, the law will look at all that the defendant did and will allow the conclusion to be drawn that "no man could do these things without intending to defraud."

Two examples of the new cases being brought by the Government are as follows:

Not long ago the Postal Department arrested a Pennsylvania salesman who had simply written a letter to a house that expected to employ him, misrepresenting his experience and ability. They charged him with misuse of the mails—mailing matter which was not true, with the obvious purpose of deceiving the recipient and defrauding him. This case has not yet been tried, and the issue is therefore uncertain, but on the surface it would appear as if the salesman would have no defense unless he could prove that his statements were true.

Still another arrest was made in New York recently for an offense which while more or less common had never, so far as I know, figured in just that way under the postal laws before. The Government officials arrested a wholesale merchant who had written a letter misrepresenting his financial condition. The object was to obtain credit. Here, too, the charge was misuse of the mails in mailing false statements which could have no motive but to defraud. So far as I know, this case also has not been tried.

The Government's new campaign is against a class of offenses which are almost as numerous as the sands of the seashore, and which it is easy for any business man to commit if he is off his guard.

It has been held that it is not misuse of the mails to exaggerate the value of goods offered for sale. Always provided, however, that this remains within the pale of exaggeration, and does not become positive misrepresentation. If it is actual misrepresentation it is as much fraud as anything else.—(Copyright by Elton J. Buckley.)

Coal Strike Affects British Potteries

THE British coal strike has had a most disastrous effect upon the potteries of that country, and almost all are now closed down, throwing a vast army of workers, estimated at 55,000, out of employment. Although the strike really took effect on March 1, a number of the important factories had slacked off on the 2d and in some cases closed down. Owing to the difficulty experienced by the manufacturers previous to the strike to obtain a reserve supply of coal, but few have any fuel on hand and will shortly have to close down. The effect of the strike in the pottery districts will be severe as the source of income to the bulk of inhabitants will be stopped. Trade conditions since the first of the year have not been any too good, and the potters are lamenting that the strike should have occurred just as the American orders are coming in. The average weekly pay of a pottery worker is only 25s. to 26s., and the union does not dole out strike pay. Those in the club will draw benefit money ranging up to 10s., but thousands of workers in the "Five Towns" will draw nothing at all.

Meeting of Commercial Organization Set Forward to April 22

THE Bureau of Manufactures of the Department of Commerce and Labor has postponed the proposed meeting of commercial organizations and others interested in the formation of a National Board of Trade from April 15 to April 22. It is further suggested that delegates reserve hotel accommodations without delay in order that they be properly cared for while at the Capitol. The Hotel Willard has been designated as headquarters and the business sessions will be held there. It is expected that a large number of delegates will attend, representing every branch of commercial life.

More Proof That He "Did Not Tell a Lie"

CONCLUSIVE evidence that George Washington's cherry tree episode was generally known before the Rev. Mason Locke Weems embodied it in his "Life of Washington," has been brought to light by the discovery of a quaint stein picked up by an American traveler in a German village, and upon which is portrayed the now well-known story of the cherry tree. The stein is of the crudest description and was probably made in Germany during the period from 1770 to 1790, and its genuineness is unquestioned. It now forms part of a collection at Princeton, N. J.

Herman C. Kupper, New York, contemplates sailing for Europe Thursday, May 2, on the new steamship *France*, of the French Line.

A. L. Gump, of S. & G. Gump, San Francisco, Cal., after an inspection of the New York market, sailed for Europe, Thursday, April 11, on the North German Lloyd steamer "Prinz Friedrich Wilhelm."

A. A. Vantine & Co. have closed their Chicago office, which for sometime past has been located at 108 Wabash Avenue, in charge of George W. Moore.

E. Torlotting, 25 West Broadway, New York, has about completed arrangements to visit the European markets, sailing May 2, on the "France," of the French Line, New York to Havre.

Canajoharie, N. Y.—Articles of incorporation were recently filed with the Secretary of State incorporating the Hartford-Fairmont Company. The new company has a capital stock of \$60,000 and will manufacture glassware. The incorporators were E. W. Smith, Hartford, Conn.; B. Arkell, New York City, and L. T. Hallett, Canajoharie, N. Y.

Coffeyville, Kans.—After a short lay-off, the Mound Valley Glassware Manufacturing Company resumed operations at their plant early in April.

Johnston, Pa.—The Allen Cut Glass Company will shortly remove to larger and better quarters in the Central Garage Building, where they will occupy one of the upper floors.

The Ceramic Society Meeting

(Continued from page 14)

greens, could not be produced without the use of fluor spar.

Prof. Stull and Mr. Baldwin, of the Illinois School at Champaign, showed some remarkable examples of reddish pink made from cobalt. Cobalt blues are so well known that it has usually been thought impossible to produce any other color from this metal. The authors showed, however, that this was not the case. Some of the results exhibited were of great interest but for the details of composition the reader must wait for the publication of the "Transactions."

Mr. Pence of Zanesville, O., told of the colors which could be made from nickel oxide under the influence of zinc. He showed some small tile in delicate pinks and blues proving that the idea that nickel would only afford drab colors was not founded on fact.

In order to accomplish the work of the program, it was necessary to organize in two sections sitting simultaneously so that it is not possible to report upon more than a fraction of the proceedings. The society met in the evenings, however, in joint session. On one occasion Dr. Ries of Cornell University, delivered a lecture on "The Clays of the Western Provinces" and on the next evening Mr. A. S. Watts of the Bureau of Mines, spoke on "Kavlin Mining and Refining in the Southern Appalachian District," and this was followed by Prof. Orton on "The Metamorphism of Clay Strata in Contact with Volcanic Dykes."

All of those talks were profusely illustrated by the stereopticon and were of extreme interest.

The officers elected for the ensuing year were: President, Arthur S. Watts; Vice President, Cullen W. Parmelee; Secretary, Edward Orton, Jr.; Treasurer, Ellis Lovejoy; Trustee (3 years), Harold P. Humphrey.

Association Formed to Promote Trade Expositions

IN ORDER to meet a demand for a semi-annual trade exhibition in New York City, where manufacturers and importers of house furnishing goods, crockery, china, glass, toys and kindred lines can see the market at a glance, a company known as the National House Furnishing Trade Exhibits, Inc., has been organized by Albert I. Wyman, formerly editor of the *House Furnishing Review*, William H. Fox, New York manager of the Lisk Manufacturing Co., and William B. Curtis, publisher of *Paper and The Publisher's Guide*. The new company has its headquarters in the same building as the National House Furnishing, Crockery and Glass Association, at 117-119 East Twenty-fourth Street, New York, the trade association holding their convention at the Grand Central Palace at the same time as the exhibition company promote their semi-annual trade exhibitions in August and February. These expositions will be primarily for the benefit of the trade, and admission more or less limited to buyers and merchants in the house furnishing, crockery and kindred fields.

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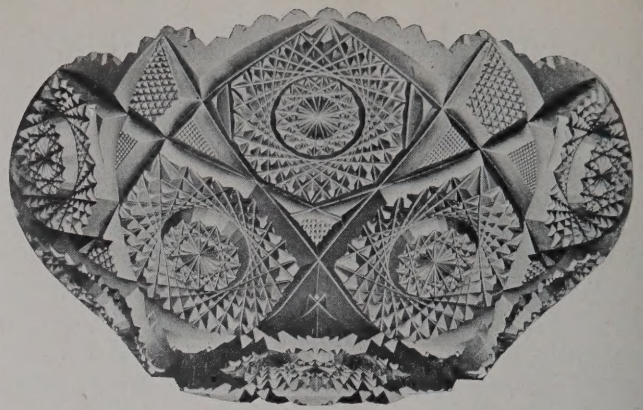
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Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

ROBINSON, A. G.—Information wanted as to the present whereabouts, if living, of A. G. Robinson, who for some years was engaged in the clay and pottery business. Address W. F. Clare, Attorney at Law, 135 Broadway, New York City.

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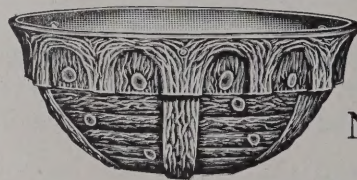
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Write for handsomely illustrated color sheet showing this and other nice things we make.

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Volume XVII Number 3

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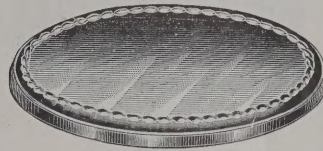
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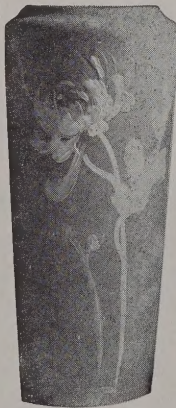
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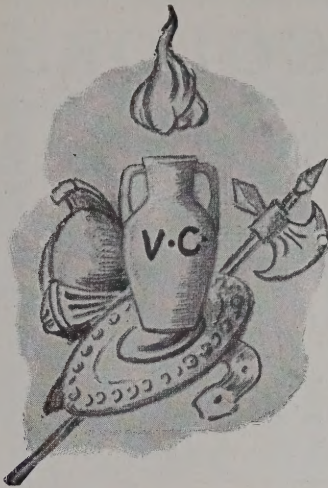
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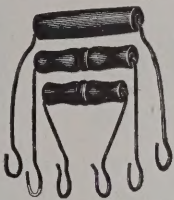
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